Kine WEEKLY

A HAPPIER NEW YEAR to All Our READERS

M-G-M SETS ITS 1941 PACE!

A happier New Year everybody! Leo is off to a rip-snortin' start with a couple of smash hits . . . to inaugurate the most vital year of your showmanship career!

NORMA SHEARER
ROBERT TAYLOR
CONRAD VEIDT, NAZIMOVA

MYRNA LOY
MELVYN DOUGLAS
Raymond Walburn, Lee Bowman

ESCAPE
THIRD FINGER, LEFT HAND

Trade show:
TUESDAY NEXT
CAMBRIDGE THEATRE 2 p.m.

Trade show:
WEDNESDAY NEXT
CAMBRIDGE THEATRE 2 p.m.

Walter Wanger PRESENTS

JOHN FORD'S Production of
EUGENE O'NEILL'S

The LONG VOYAGE HOME

with

JOHN WAYNE : THOMAS MITCHELL : IAN HUNTER

BARRY FITZGERALD : WILFRID LAWSON
JOHN QUALEN : MILDRED NATWICK

Directed by JOHN FORD

Adapted for the screen by Dudley Nichols

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	WestEnd	Jan. 7, at 10.30 a.m.	CARDIFF	Empire	Jan. 3, at 11 a.m.
LEEDS	Scala	Jan. 7, at 10.45 a.m.	LIVERPOOL	Trocadero	Jan. 21, at 11 a.m.
MANCHESTER	Gaumont	Jan. 22, at 10.45 a.m.	NEWCASTLE	Pavilion	Jan. 10, at 10.45 a.m.

GLASGOW Pic. House Jan. 8, at 10.45 a.m.

TO BE PRECEDED BY "FURNACES OF INDUSTRY"

DISTRIBUTED BY

UNITED ARTISTS

EDINBURGH ADOPTS ISOLATIONIST POLICY
—See page 7

Kinematograph WEEKLY

No. 1759 Thursday, January 2, 1941. Vol. 287

SHEFFIELD DISCUSSES "BLITZ" PROBLEMS
—See page 5

KINEMA'S WORK IN WAR TIME

Industrial Output Stimulated

SAFETY OF PATRONS

ONE THOUSAND AND FIFTY MILLION VISITS ARE PAID TO BRITISH KINEMAS IN THE COURSE OF A YEAR BY AT LEAST THIRTEEN MILLION PEOPLE.

These astronomical figures were the estimate given by W. R. Fuller, General Secretary of the C.E.A., in an address delivered on Monday to the Reading Rotary Club on "The Kinema in War Time."

AS WELL AS MAINTAINING THE NATION'S MORALE, THE KINEMA EMPLOYS BETWEEN 70,000 AND 80,000 MEN AND WOMEN, AND IN ITS SERVICE TO THE NATION EXHIBITS VOLUNTARILY PROPAGANDA FILMS WHICH OTHERWISE WOULD COST THE GOVERNMENT A MILLION AND A HALF POUNDS YEARLY. ON TOP OF THIS IT CONTRIBUTES £10,000,000 TO ENTERTAINMENTS TAX EVERY YEAR.

There are few, I suppose, outside those actually in the business, said Mr. Fuller, who when they pay their shilling or upwards for two or three hours' transportation into the realms of imagination and adventure, have the least idea of either the size or the civic and social importance of the kinema. To most people it is just an accepted amenity, a weekly—or, in many cases I hope, a twice weekly—break in the routine of daily life.

And it is just because it is that break in the routine that the kinema is of such vast social and national importance.

Before I develop that theme, let me give you a few figures. They are figures which concern the picture theatre Industry in the United Kingdom, and if you are astonished by what seems to be their astronomical character, remember that for the United States they can, in most cases, be safely multiplied by at least four.

Recreation for 13,000,000

There are about 4,500 kinemas in this kingdom (I am throughout using round figures). During the course of a year, these picture theatres accommodate and entertain something over 1,050,000,000 visitors—that is to say, this number of visits is made by the film-going population of the kingdom during the course of 12 months. I do not know, and I do not think anyone can estimate, how many actual patrons this represents, but if the average picture-goer pays one and a half visits a week (yes, half a visit may be difficult, but these are statistics), it means that this business entertains, amuses and recreates nearly 13,000,000 individual people all the time.

And it is of this particular aspect—that of recreation—that I want for a moment to speak. For it constitutes the kinema's great, even gigantic, contribution to the national effort. In times of peace it is important enough that the masses should have a large and easily accessible means of escape from routine, from everyday sameness, yes, and from their troubles, hardships and difficulties. And I do not ask if there is any—I say there is no—other medium by which they can achieve this entry into the world of imagination, humour and adventure so easily, so cheaply and under such bright, healthy and safe conditions.

Industrial Output Stimulated

How much more necessary is this recreation, then, in these times of strain, both industrial and mental? Who can calculate the immense value of the relief and rest which the kinema brings to the weary war worker, the harassed housewife, and even to that much-maligned individual, the "tired business man"?

I can tell you, and this is my own personal experience, not hearsay, that when the picture houses were closed by order at the outbreak of war, many of the biggest industrialists all over the country urgently supported our efforts, our successful efforts, to get them reopened, because of the falling-off in production they were already experiencing owing to lack of the accustomed kinema-going relief to the strain of factory and workshop life.

A deadly factor in any war of nerves is boredom, the antidote to morale. The two main factors for the successful prosecution of the war to victory are production in the factories and the maintenance of morale generally. Circumstances have more or less left the contribution to morale that comes from relief from boredom in the form of entertainment to the kinema, and I hope you will agree that it has shouldered its responsibility to the fullest degree.

The Patron Feels Safe

You may be interested to know how the public reacts. You all know that when an air raid "Alert" is sounded, an oral announcement is made from the stage to that effect, informing you that you can leave, but recommending you to stay as the picture will continue.

That is an official announcement to acquaint the public of the "Alert" and so

Continued on page 13

A TIMELY REMINDER

Glebelands' Good Work

THIS has been a difficult year, a year of deficits for most charities, and no less for the Cinematograph Trade Benevolent Fund.

Nevertheless, we have carried on our work of assistance to the Trade without cessation, and we are determined that no deserving case shall be refused.

Over 125 annuitants are receiving their weekly allowances, whilst "Glebelands" continues to render a valuable work not only to our permanent guests, but to convalescent cases of whom we have had an increasing number.

We are receiving many applications from members of the Industry who have been bombed out of their homes, and in every case assistance has been granted either financially or by a period of rest at "Glebelands," or both.

Our expenditure at present is exceeding our income, but I look confidently to the continued support of the Industry, which has enabled this great work to be carried on, and will not, I feel sure, allow its activities to be in any way curtailed.

REGINALD C. BROMHEAD,
Chairman of the Board of Management, C.T.B.F.

CALL TO KINEMA WORKERS

Join a Savings Group

T. O'BRIEN, GENERAL SECRETARY OF THE NATIONAL ASSOCIATION OF THEATRICAL AND KINE EMPLOYEES HAS SENT A MESSAGE TO MEMBERS DRAWING ATTENTION TO THE MANY SAVINGS GROUPS WHICH HAVE BEEN STARTED FOR KINEMA, STUDIO AND THEATRE STAFFS AND URGING THEM TO JOIN.

"Civilians as well as members of the Forces," he says, "have been called upon to face the rigours and dangers of the battlefield, and as workers in factories, as A.R.P. officers and fire fighters they are rendering vital service. But if we are to win it is the duty of every one of us to spend only on commodities which are essential to our health and fitness and to lend all we can to the Government.

"If there is no Savings Group where you work I appeal to you to start one at once and to persuade your friends to join. Your union secretary will give you any information you require.

CAMERAMEN AS DEFENCE WORKERS

The Ministry of Labour announces the following further changes in the schedule of reserved occupations.

As from February 1, 1941, all male workers in the following occupations may now, irrespective of age, volunteer for service in any branch of the National Defence Services:—All occupations under the heading "Photographer, camera operator," except chief cameraman, first assistant cameraman, camera operator (cinematograph); all occupations under the heading "Cinematograph Film Production."

W. R. FULLER, General Secretary of the C.E.A. who addressed Reading Rotarians on the war-time problems of the Kinema

FILM BOX-OFFICE BELL RINGERS

Results of Exhibitors Plebiscite

THE BRITISH POLL

EXHIBITORS BOTH IN GREAT BRITAIN AND AMERICA SET MICKEY ROONEY AS THE BEST MONEY-MAKING STAR IN PICTURES TO-DAY, ACCORDING TO THE RESULT OF THE POLL ORGANISED BY THE QUIGLEY PUBLICATION, "MOTION PICTURE HERALD OF AMERICA." FORMS WERE SENT OUT TO 1,500 U.S. PICTURE THEATRES AND 4,500 BRITISH.

In the American poll, based upon the vote of 15,000 American picture theatres, Rooney is following by Spencer Tracy, Clark Gable, Gene Autry, Tyrone Power.

The British voting list gives Deanna Durbin second place with Spencer Tracy third.

It will be noted that Deanna Durbin, occupying second place in the British list, is not in the first ten American choices.

As was to be expected, George Formby heads the list of British money-makers in British theatres, with Robert Donat and Gracie Fields in second and third places.

It is of interest to learn that Gene Autry, who is No. 4 on the general list of American money-makers, does not appear in the British general list, but heads the British list of Western money-making stars.

The full list is as follows:—

American Poll

1, Mickey Rooney; 2, Spencer Tracy; 3, Clark Gable; 4, Gene Autry; 5, Tyrone Power; 6, James Cagney; 7, Bing Crosby; 8, Wallace Beery; 9, Bette Davis; 10, Judy Garland.

Western Star

Gene Autry.

English Poll (International)

1, Mickey Rooney; 2, Deanna Durbin; 3, Spencer Tracy; 4, Jeanette MacDonald; 5, George Formby; 6, Nelson Eddy; 7, Errol Flyn; 8, James Cagney; 9, Gary Cooper; 10, Bing Crosby.

English Poll (English Stars Only)

1, George Formby; 2, Robert Donat; 3, Gracie Fields; 4, Lucan and McShane; 5, Arthur Askey; 6, Charles Laughton; 7, Will Hay; 8, Conrad Veidt; 9, Gordon Harker; 10, Anna Neagle.

Western Stars

1, Gene Autry; 2, Bill Boyd; 3, George O'Brien.

U.S.A. REMITTANCE AGREEMENT

Awaiting British Signature

This week will see the signing of the remittance deal which has been the subject of negotiations over the past three months.

Expectations that the British signature to the document would be appended on Monday were not realised. On the American side, the agreement is now finalised.

The total sum allowed to be sent to America for film hire is 12,800,000 dollars, which sum is to be allocated between eight major companies, Universal now being included in the pact.

The amounts which each company will receive of the total sum still remains to be determined. Should agreement not be possible the matter will go to arbitration.

The earlier requirement that money earned in America by British pictures produced by American companies should be remitted to to Great Britain is not now insisted upon, so New York reports.

K.R.S. AND C.E.A. HOLD JOINT DISCUSSIONS

A Comprehensive Agenda

RENTERS READY TO AID

THE known desire of S. W. Smith for amicable discussions of Trade problems between renters and exhibitors is already bearing fruit. Yesterday, Wednesday, a joint meeting discussed problems affecting both sides of the Industry, films for the troops, Sunday opening, and relief for closed kinemas.

No genuine Trade problem to be outside discussion, the K.R.S. President has stated.

Important problems affecting both renters and exhibitors were discussed at a meeting yesterday, Wednesday, between officers of the C.E.A. and the K.R.S.

These included the supply of films for the troops, Sunday opening and circumstances under which relief from renting contracts would be granted to exhibitors badly affected by air raid conditions.

S. W. Smith, President of the K.R.S., sets no bounds to the scope of these joint meetings. "We are prepared," he said, "to discuss any problem the C.E.A. cares to raise."

A joint visit of representatives of both organisations to the War Office will follow to submit the conclusions arrived at and finalise arrangements.

FILMS FOR THE SERVICES

A B.F.I. Guide

The British Film Institute has published a first list of instructional films for the Services. It contains some 150 titles.

The films are divided into nine different sections such as films relating to the Services themselves, industrial and technical subjects and industrial or imperial geography.

One section deals with wild life, for without the countryman's almost instinctive knowledge of animals' behaviour, the townsman from whose ranks so many of our fighting men are drawn, may not recognise abnormality of movement indicating the presence of the enemy.

Some of the films are of the direct teaching type and are intended for classroom use. The majority, however, are of a general documentary or interest type, and could be used either individually or in conjunction with others in a programme of films where they would serve the normal purposes of such films in widening the mental horizon of the viewer by showing how things are made, how things work, or how things are done.

Copies can be had from the British Film Institute, 4, Great Russell Street, London, W.C.1, on receipt of a stamped addressed foolscap envelope.

M.O.I. CHANGES

ELTON CO-ORDINATING PRODUCTION

The Ministry of Information announces that Dallas Bower has resigned his position with the Ministry.

Arthur Elton has been appointed to co-ordinate the work of the production section of the Films Division of the M.O.I.

His appointment takes effect from January 13.

ITALIANS ROUTED
Amazing Pictures
ON
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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NEIGHBOURS

NORTH Countrymen have always been believers in co-operation, and have led the country in many schemes based upon mutual help. With the spur of danger, people in other parts of the kingdom are, at a time like this, ready to follow ideas which their conservatism would cause them to regard coldly in normal conditions.

Troubles and threats of trouble bring to all of us a realisation that individualism is out of fashion. The cynic used to say in the last war, "Damn you, Jack—I'm all right," but it was a phrase that the larger issues of the emergency relegated to the background.

Now, again, knowing we are up against circumstances when our successful defence, and, indeed, our survival, depends upon the condition of active fellowship we have organised, every move in the direction of making more effective our own Trade unity must be given urgent attention.

It is not difficult to see that when events beyond our control bring disaster to a certain hall, the owner—and the employees—are entitled to whatever alleviation of their lot can be offered by their neighbours. The blow might have fallen on any of them, and if there is any help possible it will be due without hesitation from the lucky to the unlucky.

The question raised in Yorkshire of a war emergency fund for exhibitors is one that has been talked about before. But until now it has been regarded as an interesting rather than as a vital matter. To-day we are working under conditions which are in many situations hazardous; to-morrow those who are instinctively against mutual help plans may themselves be victims, and thankful for the support offered.

Money is not everything, even in business, but, as things are at the moment it can do a great deal. A closed kinema means a great deal both to those immediately affected and to the general public—more than a commercial undertaking under suspension.

But without something which is ready to help a man up when he is knocked down, a forced closure becomes a social and economic disaster. It is therefore of first-rate importance to consider the idea discussed at the Leeds Branch meeting, and to make a definite scheme out of it.

One of the first considerations, of course, will be to ensure a national basis for it. Happily there are a good many areas which have escaped the Blitz, and these are enjoying a prosperous period, thanks partly to the natural growth of the desire for relaxation at a time like this, and also, of course, to the increased population that has come to them because of the air raids elsewhere.

It would be illogical to proceed on the principle that "it's the poor that help the poor." If one town is badly damaged, the picture-going public is automatically reduced to a low ebb, and the kinemas there which are untouched by bombs are by no means in a position to help their fellows who have been hit.

The whole of the C.E.A. membership is obviously concerned in any move to organise support for our casualties, and it is to be hoped that those who debated the subject last week will bring their proposals forward when the General Council meets at Newcastle.

Long Shots

FULLER WITH THE ROTARY—"C.B." CABLES CONGRATS—BUSINESS IN LEICESTER SQUARE—DAVID ROSE PREPARES FOR RETURN—EDINBURGH LOSES SECRETARY—BOMBS AS A DIVERSION—MOVIETONE IN THE DESERT

W. R. FULLER closed his very excellent paper on "The Kinema in Wartime" at Reading on Monday with a story which, while not new, is worth re-telling.

IT seems that "there was once a man" who was noticed by a picture theatre manager to come in at every performance every day in the week. No sooner was one show over than he was back at the pay-box. By the time it got to Thursday the manager could not contain his curiosity any longer. "You must like the big film very much to keep coming in," he said. "It's not that," replied the faithful patron. "You know that bit near the middle where the heroine fights for her honour? Well, some time she ain't going to win, and I don't want to miss *that*."

LOYAL to the title of his Association, Mr. Fuller openly stated his preference for "cinema" rather than "kinema," which was, according to him, the way "the Greeks had a word for it." There is much to be pleaded in favour of either rendering, but in these tough times nothing can be too hard to express the kinema's outlook, so perhaps Mr. Fuller will adopt the "k" for the duration.

WHEN so experienced and case-hardened a showman as Charles B. Cochran thinks it worth while to cable to America his personal congratulations on a production, the hall-mark of quality is automatically imprinted, and the production beyond criticism.

C. B. recently took his place in a queue outside a London theatre to see "The Great Dictator," and at its close sent the following cable to Charles Chaplin:—"Cabling too costly to express adequately my excitement and enthusiasm after seeing your wonderful Dictator, which seems to me miles ahead of the best the screen has done to date. Having laughed uproariously and cried embarrassingly my relief artistically and emotionally was intense when, after a moment of suspense, the little man seized his great opportunity at the mike. In admiration and pride that you are British.—Charles B. Cochran.

THERE is no mistaking the strong hold which "The Great Dictator" has upon the London public. All three of the theatres in which it is shown chronicle bigger business than with any film, even in peace time. Queues are to be seen from early in the morning until the last house has started. Teddy Carr tells me that in Ireland people are travelling from Dublin (where the film is at present banned) to Belfast in Northern Ireland, where it is being shown, in order to see the Chaplin opus.

BUSINESS on "The Thief of Bagdad" at the Odeon is similarly large, over £1,000 a day going into the theatre coffers. When one realises the distractions which the air war imposes upon a London public, robbed of some of its sleep and threatened with punishment from above, this determination to see these outstanding films is a remarkable tribute to Korda and Chaplin whose genius is interpreted so happily on the screen.

ONLY a few yards away from the Odeon, at the Warner Theatre, "All This and Heaven Too" is attracting its crowds. A middle-aged woman emerging from the Warner Theatre, Leicester Square, this week, after viewing the picture, was overheard to remark that it "should go on for ever." Since it opened on Christmas Day according to Max Milder, "All This and Heaven Too" has consistently played to packed houses. If the volume of traffic at the theatre is a criterion, the film looks like becoming a real "blitz-breaker."

MICKEY ROONEY'S picture at the Empire "Strike Up The Band" is proving a magnet for Rooney fans, and so all round the famous square, with the exception of the ill-fated theatre in the far corner, not yet recovered from its aerial blow, business is booming.

DAVID ROSE, Paramount's British Chief, is scheduled to be back in this country at the end of the month, January 15 being announced as his departure date from America. He has just sent a glowing cable from Hollywood outlining the new Paramount line-up: a group of which he is now pre-viewing.

HE told Hollywood pressmen on his arrival there that: "England is counting upon Hollywood film producers as well as American aircraft manufacturers, shipbuilders and munitions makers, for a continued contribution to the maintenance of Britain's amazing morale in the face of total war." His cable suggests that Paramount is standing up to this challenge from Great Britain.

T. GRAHAM SALMON, now serving in the Forces

EDINBURGH Section of the Scottish branch C.E.A. was very sorry to lose T. Graham Salmon, its very genial and capable secretary, who has joined the Royal Artillery and is now nearer London than Edinburgh. A few days in which to put his affairs in order and he was gone.

HIS business assistant for the past four years, W. J. L. Mason, LL.B., who frequently attended C.E.A. meetings, left within a week after Mr. Salmon to take up a commission in the same regiment.

WILLIAM MARCHBANK, S.S.C., 45, York Place, partner with his brother in the firm of Cuthbert and Marchbank, and an uncle of Mr. Salmon, is to act as interim secretary of the Edinburgh Section during Mr. Salmon's absence. He attended his first meeting last week, and was welcomed by the chairman, A. S. Albin.

THE children of Warner employees evacuated to America by the efforts of Jack Warner, ably assisted by Max Milder on this side, were among the little people attending the Kiddie Party of the Warner Club of New York on December 21 in the Vitaphone Studio, Brooklyn.

IT was a happy reunion for the British children, who attended with their foster parents, as well as a typical circus entertainment with clowns, jugglers and trained animals as a feast for the eyes, this being a supplement to that other kind of feast to which children always do justice at Christmas time.

ALD. JAMES H. KEARNS, J.P., who has just passed away, will be remembered by exhibitors in Manchester as a doughty fighter for the E.T.U., whose secretary he was in that area. He was concerned in a number of negotiations with exhibitors, and although vanquished when S.E. Lancs and Manchester and Salford signed with N.A.T.K.E. he still kept his members' interests in the foreground.

DURING a recent raid in the South Eastern area a kinema performance was interrupted by an incendiary falling through the roof. One or two people made as if to go out and then collected themselves and returned. The manager announced the programme would go on, and the audience remained. About five minutes or so after, a "basket" broke over the theatre and a shower of incendiaries came through. The Manager then told his patrons that he thought it better for the show to close and without a sign of panic they made their way out.

AT another kinema recently a bomb caused the screen to collapse. The manager made a short speech to his (quite amused) audience and told them that if they were prepared to enjoy a short spell of community singing whilst the management erected a substitute screen, the show would then proceed—it did so without a single exit.

RAN into H. R. Shilling in Wardour Street on Monday to find that he has resigned from N.A.A.F.I. to take up more important work at the Ministry of Supply, where he is now Progress Officer. He wishes all old friends in the Trade all good things during 1941.

REMARKABLE pictures of what might well be called the rehearsal for recent advances in the Western Desert highlight this week's British Movietone News. Spectacular action shots show Australian troops on manœuvres, the motor cycle corps racing across the desert and tanks followed by infantry with squadrons of planes co-operating.

THE United States contribution to Movietone shows pictures of the first conscription troops in training, the launching of a new American submarine, and the Army *versus* the Navy football match at Philadelphia. Shots of activity at the docks show there is no slackening off in British export trade, and pictures of American volunteers in the Royal Canadian Air Force conclude the reel.

GEORGE KING is hard at it with John Stafford on important dovetailing of many facts emerging through the life of "R. J." Mitchell, creator of the Spitfire, for the epic film of his life and death, which they will make as the most important monument to his genius. Knowing how seriously John and George are setting about this production, I feel that it will be a fitting tribute to this great Englishman, who clearly foresaw the danger to England, and strove to find a combative force.

"THOUGH we are in blitz and pieces, the show goes on. Doors open 12 noon." This was the cheery manner in which a kinema in a West Country town which had suffered damage in a recent air raid announced its carrying on.

AT another theatre, which, though undamaged itself, stood solitary amidst the ruins of surrounding buildings, was a poster announcing: "Under Crashing Timbers—the next episode of 'Winners of the West' serial."

NOW that kinemas are assisting national effort by regularly including Ministry of Information five-minute films in every programme, great care must be taken not to admit so much other publicity matter that kinema audiences reach a point of resentment against the screen fare.

IN a number of centres, exhibitors are wisely looking askance at further applications for screen space, recognising that their main task is to entertain and amuse rather than to disturb with a variety of appeals or thrusting unwelcome propaganda into the public's eye.

LOCAL allotment campaigns are the latest competitors for free publicity aid in some localities—Bristol and Stoke-on-Trent, for instance—it has been felt that the campaign is a national matter, properly coming within the scheme of the Ministry of Information in their films. Free publicity in a newspaper stands on a different platform from that of the kinema. The newspaper reader may read the message, or ignore it: the kinemagoer cannot chase: he has to listen, with varying degrees of dislike.

THE STROLLER.

CURRENCY TERMS FINALISED

Kine. New York Cable from Motion Picture Daily

***CURRENCY AGREEMENT** terms as generally known to have been agreed to in New York, were sent Friday to F. W. Allport for final closing. The total is $12,900,000 in the year; may take 75 per cent. first six months.*

***ACTORS AS A CLASS** are not exempt from conscription the New York Draft Board Head decides.*

***EXECUTIVES IN TORONTO** Exchanges are using the money usually spent in Christmas gifts for relief of English bombing victims.*

***RKO-RADIO** are making only 40 features next season because of the Consent Decree, says George J. Schaefer, who claims the Decree forces the selling of films individually on merits and will increase distribution cost. It is necessary for Hollywood to economise and the elimination of 20 per cent. exemption Federal Tax is urged.*

***JACK BENNY** is winner of the Motion Picture Daily poll of 700 radio editors this year and supplants Edgar Bergen and Charlie McCarthy.*

***HASKELL MASTERS, U.A.** Canadian head, is named Western Division Manager, succeeding Schlaifer, now special representative; Harry Gold remains Eastern Division Manager.*

Close-Ups

By

Scrim-Shanker

I GUESSED it would happen. Last week the Editor doubled up "Screencomber's" column on page 4, thinking that "Screencomber" looked best doubled up, this being his familiar pose after Christmas and other libations. The compliment was too much for "Screencomber," who felt that the straightness of his column was the only upright thing with which he could face the world.

So he promptly doubled up himself and left his column standing but empty. The Editor, together with the Associate Editor, who knows the whereabouts of all the pubs in Wardour Street and the general campagna of the district, started off on a purge or a putsch, or what you will, to round up Herr Screencomber's Dirty Shirts and extract from them some news of their Fuehrer's hide-out. But no luck.

THE GRIN ON THE FACE OF THE CUB

WE thought we were stumped until a gleam of intelligence passed hurriedly across the countenance of a junior, and fled, ashamed of its appearance. He whispered in the Editor's ear and departed. Consequently the paper was held up, for without the juniors and apprentices how can publication be effected? Editors may swoon, associates go on holiday, editorial secretaries take duty with the A.T.S. or the W.V.S., but the juniors must stand by. The show must go on.

ANCIENT PARCHMENTS

LATER in the day news came of a mysterious individual, posing as an Excise officer, who was visiting all the pubs in Wardour Street on pretence of testing the strength of the underproof spirit and searching in waste-paper baskets for odd Excise certificates. It was our junior. He returned later with scraps of paper, which represent "Screencomber's" muse before it becomes respectable enough to be printed in the KINE.

EXHIBIT No. 1

Here is the first discovery:—

O, Christmas pudd, which looks so good;
And stares at me like Winkleheim,
With Warts upon its pimply pump—
(Who wants a pump at Christmas time?)

A serious beer-stain obliterates the rest of this effusion. The rest has been nibbled by pink rats.

EXHIBIT No. 2

Script for new film:—

Enter Mugsy Callaghan; a la Clark Gable:

Here you's egzibitus: sign this K.R.S. queschinaire, or begob, I'll be afther emptying y'r house by sellin' yez all me schedule.

Jack X: Listen here. I open on Sundays and boss the fire brigade, and I don't care for all the Mugsy Callaghans, and Wart Winkleheims in the trade. I am not called Jack X for nothing—excuse me—nowt—I forgot that I operate in York.

Mugsy: If tha doos owt, do it for thysen, what I mean is, if ye're afther doin' anybody.

Jack X lays him out with a fire nozzle. Herr Screencomber lays himself down with a fine sozzle.

EXHIBIT No. 3

Dear Editor,—I'm sorry to say—I mean, I'm sherry to-day—I'll be Jerry to-morrow. You've doubled me up in the KINE. Double-crossed me up. No Screencomber on page 5. I'm dishgraced before the world, before the wurruld. That's the Scotch. Double dup. That's what you've done. I can't face the whirl—wurl—you know what I can't face. The New Year is coming—Hogmanay—more Scotch—and Cream-scummer can't flace the whorl—whirl. You know what I can't face. I'm going down into the deepest cellar—in cellar cool—and wait till I'm dug out by the A.F.S., the F.A.N.Y.S or the W.I.V.E.S. When I recover you'll say, "I Littler" to me, big though you think you are. You . . . (Another beer stain.)

HYNKEL'S 57 VARIETIES

READERS of these notes will be interested to learn that Scrimshanker has been successful in crossing his latest invention, the televiso-radio-secret-ray, with Herr Hynkel's dachshund, with the result that he is able to tap the Foo-hoo-rer's conversation with Signor Napolini.

Seated in the cellar of the Intrepid Fox, whither he had gone to earth, he heard: "Ist dass du, Nap? Mein himmelstrahlen! Ich have mein glorious Luftwaffe to burn up London gesent. Die dirty dogs—der schmutzig schwein, der Londoners, dey in tausends go "Der Grosse Dictator" zu sehen. Die toads I will lerne. I burn op die Guilthalle, vhere alle die guilt of Grosse Britannien ist. I hope I burn op the Chaplin von der Lord Mayor, dat ist called Charlie. He haf made der beoples of London zu laugh at me und at you, mein Napo. I weep mit you. A' be seein' ya."

American Film Aid to Our Morale

ROSE ON WAR-TIME ENTERTAINMENT

BRITISH AUDIENCES DON'T WANT PROPAGANDA BUT ENTERTAINMENT, DECLARED DAVE ROSE, MANAGING DIRECTOR OF PARAMOUNT, ON HIS ARRIVAL IN AMERICA, WHICH HE VISITED RECENTLY ON HIS VACATION.

Mr. Rose is having a busman's holiday previewing forthcoming Paramount product at the Hollywood studios.

Terrific hits are predicted in such productions as Claudette Colbert and Ray Milland in "Arise My Love"; Bing Crosby, Bob Hope and Dorothy Lamour in "Road to Zanzibar"; the big air epic, "I Wanted Wings"; Jack Benny, Fred Allen and Mary Martin in "Love Thy Neighbour," and the big Technicolor production, "Shepherd of the Hills," directed by "Bengal Lancer" Henry Hathaway.

"The few hours of escape from grim reality that the movies afford to the workers that are keeping British industry going against terrible odds and the members of the Armed Forces constantly standing by against the ever-present threat of invasion," declared Mr. Rose, "mean much to the English morale.

"British leaders are keenly aware of the value of entertainment, and also view current Hollywood films as tending to promote Anglo-American relations," Mr. Rose said.

"Just before I left London," he said, "I showed Cecil B. DeMille's 'North West Mounted Police' to Prime Minister Winston Churchill.

"Other officials also welcomed 'Arise My Love,' in which Claudette Colbert covers the war as foreign correspondent, as a film that will help Americans understand the European conflict. Britain doesn't want propaganda pictures, but entertainment. When entertaining pictures also present the truth of the situation in Europe, they naturally feel that the interests of democracy also are served."

EXPERIMENTAL S.O.

Smethwick Action

Experimental Sunday kinemas for a period of six months is the recommendation of West Bromwich Watch Committee to the local council.

The Committee received from the J. F. Emery circuit a request for permission to open kinemas on Sunday, and, having discussed the application, now advise that kinemas be opened on Sundays from 3 until 8 p.m., for a period of six months from the date of the approval of the recommendation.

The necessary proceedure under the Sunday Entertainments Act will be followed upon the Council's adoption of the recommendation.

£100 from Henley-on-Thames

A Sunday concert in aid of the local Spitfire Fund which was organised by Richard Summers, of the Regal, Henley-on-Thames, realised £100 profit. Tommy Trinder and Ronald Frankau were among the high-spots of the programme.

SHEFFIELD DISCUSSES BLITZ PROBLEMS

Restoring Film Facilities

10 A.M. OPENING REQUESTED

THE opening of damaged kinemas and the restoration of normal entertainment facilities were discussed at a special meeting of the Sheffield C.E.A. at which Coun. H. S. Gent presided. It was important, he said, to get damaged kinemas open as soon as possible.

The Special Meeting, which was called to consider the problems arising out of the two "blitzes" on the City, passed a resolution to apply jointly to open kinemas at 10 a.m.

Coun. H. S. Gent appeared in Home Guard uniform after a night on duty. Before proceeding to make a statement on the situation, he expressed sympathy with any members who had lost relatives and friends through enemy action, and also to those whose kinemas had been damaged.

Before kinemas could open again, he said, it was necessary they should have an alternative lighting supply and a supply of water.

The majority of the kinemas were closed, and there was the big question of damage to be considered. Speaking personally, he thought it wise to advise members to get a qualified architect to assess the damages so that details could be sent to the Chief Constable, and the necessary certificate could be given in regard to the safety of the building after repairs.

Film Hire Claims

Regarding film hire, all should claim for the period closed. In regard to the form issued by the K.R.S. he hoped no member would sign "that damnable form," which was an inquisition.

Claims should be made, too, for rebates in regard to rates, and in the meantime the secretary, Arnold R. Favell, could advise the authorities of this intention.

Earlier Opening

It was carried that branch apply for singing licences from 10 a.m. to meet the need for earlier opening and getting people home soon after black-out.

Several members said they had recently opened from 1.30 p.m. and 2.30 p.m. to about 6 p.m. with success.

David Rose greeted by "junior" on his recent arrival in Hollywood

PHOTOGRAPHING THE WAR

Filming *Illustrated* Scoops

The work of news photographers and reporters in war time is the theme of a new documentary film that is now in production.

The arduous task that "the men behind the news" perform in getting the latest news and views of Britain's war effort for the readers of *Illustrated*, the national weekly which is published by Odhams Press, Ltd., is the theme of this film which is titled "War Front."

The Strand Film Company are producing the film and it is being directed by John Eldridge. Many authentic "shots" of the *Illustrated* cameramen at work in bombed districts, under shell-fire, at R.A.F. Command stations and working under difficult conditions with Army units will be shown in "War Front."

The production will be distributed in this country by the Anglo-American Film Co., and arrangements have been made for its showing in America and the Dominions.

A STAGGERING KINEMA HOURS AT WIGAN

Agreement has been reached between Wigan exhibitors and the Watch Committee for the staggering of closing hours of local kinemas between 9.30 p.m. and 10 p.m. The precise hour for each kinema will be the subject of consultation between the exhibitors, the Chief Constable and the Corporation Transport Department.

Walsall has refused an extension of hours of week-day opening from 9 to 9.30 p.m.

John Kay, chief operator at the Palladium, Darwen, for nearly 20 years, died on Saturday at his home, Snape Street, Darwen, aged 57.

Kinema Openings

LIVERPOOL HALLS TO RE-OPEN

Scala and Futurist, Lime Street, Liverpool, have been temporarily closed for repairs and renovations. Work is now proceeding, and it is hoped to reopen the two theatres within the next fortnight.

Coun. Alfred Levy is associated with both the Scala and the Futurist.

Gaiety Manchester Also Resumes

The Gaiety, Manchester, controlled by Harry Buxton, which has been closed for a week, opens on Monday with "The Great Dictator."

Majestic, Bolton, Reopens

After being closed for a month for decoration and reupholstering, the Majestic Kinema, Daubhill, Bolton, was reopened last week, when the Mayor (Coun. Tong, J.P.) was present. The kinema is now once again in the hands of Frank Hampson, one of the oldest exhibitors in the town, the lease reverting to him on its expiry a month ago.

Christmas Under Fire

A TRIUMPH OF DOCUMENTARY PROPAGANDA GENERALLY RELEASED NEXT MONDAY

This splendid documentary featurette, a follow-up to "Britain Can Take It," describes Christmas in England under war conditions. Quentin Reynolds, commentator of the picture's brilliant predecessor, again is responsible for the spoken word, and his talk is no less shrewd, sympathetic, understanding and observing.

The photography matches the commentary perfectly. There are many shots of telling, graphic, pungent and inspiring contrast.

There are also a number of eloquent incongruities—holly and barbed wire in close embrace, pantomime rehearsals with spotters on the roof, and shops without windows, signs or doors.

Carol singing by a famous boy choir brings the narrative to a moving, showmanlike and thought-provoking close. It is magnificent propaganda, the second best of its kind. The palm still goes to "Britain Can Take It."

"Christmas Under Fire." M. of I. (British) (U.). One reel. Released January 6, 1941.

EMIGRATION FROM EIRE TO SEE CHAPLIN FILM

"THE GREAT DICTATOR" SPECIALS

The Classic, Belfast, will stage the première in Northern Ireland of "The Great Dictator," and it is assured of packed houses. W. H. Macdermott, one of the most wideawake of managers, is already active on the publicity for the film. Knowing that for the time being, at any rate, it will not be shown in Eire, he is hoping to follow the example set when the Coronation film was not shown in Eire. He arranged for special trains from all parts of Eire and reserving specially booked seats for Eire patrons.

Christmas Facilities

There was Christmas opening throughout Northern Ireland without any need for exhibitors to apply for licences to the local authorities. In addition, there was the usual extra concession in the shape of open at any time before the usual hour plus no restrictions upon the type of programme. Needless to say, the whole of the Trade did not hesitate to make full use of the usual privilege. The Hippodrome, for a fortnight, has, however, moved over from films to circus.

A.R.P. Warnings

The A.R.P. authorities in Northern Ireland are to have discussions with the Trade on the question of greater co-operation with kinemas in the matter of raid warnings, etc. It is expected that the Northern Ireland Minister for Public Security will shortly make an interesting announcement in this respect.

Lost Treasures

The Majestic, Lisburn Road, Belfast, has had a visit from a gang of burglars who, in addition to stealing cigarettes, etc., and doing a considerable amount of damage, also stole personal treasures belonging to the manager, E. N. Blood, including a £1 note which had been autographed by the late Earl Haig, Earl Beatty and Marshal Foch.

Charles Boyer and Bette Davis in Warner's ALL THIS AND HEAVEN TOO at the Warner, Leicester Square, a woman patron of which declared "this film ought to run for ever."

Boris Karloff, Evelyn Keyes and Don Beddoe in a scene from the Columbia production BEFORE I HANG

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 2 AND WED., JAN. 8

Thursday

Seven Sinners (*General Film Dist.*)

G.-B. Private Theatre. **2.15 p.m.**

Cast: Marlene Dietrich, John Wayne, Albert Dekker, Broderick Crawford, Mischa Auer, Billy Gilbert, Anna Lee, Samuel S. Hinds, Oscar Homolka. **Director:** Tay Garnett.

A role which provides illimitable opportunities for her to parade her amazing vitality and exotic charm is given to Marlene Dietrich in "Seven Sinners." Universal's gripping drama of tropical romance. The star, fresh from her triumph in "Destry Rides Again," takes full advantage of the opportunities offered, and gives a performance which, it is claimed, outshines that of "Destry."

She is cast as Bijou, a glamorous cafe singer, who spends her time drifting from one South Seas island to another, breaking the hearts of the hundreds of men who fall in love with her and causing them to fight each other for her favour. She receives a dose of her own medicine, however, when on an American Naval island she falls in love with a young officer (John Wayne), and it is their romance which forms the thrilling story of the picture. Wayne, because of the Navy's disapproval of Bijou, resigns from the Service to marry her. But seeing that she is ruining his career, Bijou gives him up and leaves the island. A terrific climax to the film is what is claimed to be the biggest fight scene ever staged, which takes place in the "Seven Sinners" café and involves almost all the stars of the picture.

Friday

The Man at the Gate (*General Film Dist.*)

G.-B. Private Theatre. **2.15 p.m.**

Cast: Wilfrid Lawson, Mary Jerrold, Kathleen O'Regan, William Freshman. **Director:** Norman Walker.

This is a film based on the poem by Miss Louise Haskins, which was quoted by the King in his Christmas broadcast in 1939, in which he said: "I said to the man who stood at the Gate of the Year, 'Give me a light that I may tread safely into the Unknown,' and he replied, 'Go out into the darkness and put your hand into the hand of God. That will be to you better than light and safer than a known way.'"

Presenting the lives of the simple fisher folk of England, this film shows how one family of Cornish fishermen has served the sea for years, and how it has taken its toll of them. When finally the only remaining son is reported missing, the mother loses faith in God, but both her faith and her son are restored to her at the same time as the King's inspiring words are heard over the radio. Excellent and sincere acting and expert production are entertainingly blended with an urgent message to the nation in this enlightening picture.

Monday

Before I Hang (*Columbia*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Boris Karloff, Evelyn Keyes, Bruce Bennett, Edward Van Sloan, Ben Taggart, Pedro de Cordoba, Wright Kramer, Bertram Marburgh, Don Beddoe, Robert Fiske, Kenneth MacDonald, Frank Richards. **Director:** Nick Grinde.

"Before I Hang," latest Columbia "chiller," stars Boris Karloff in the most fascinating rôle of his career, as a brilliant scientist who is attempting to solve the secret of youth and turn time backward. Karloff is weirdly transformed into a ruthless fiend by an injection of a murderer's blood into his own veins.

With the use of little make-up, Karloff is said to have succeeded in creating a more thrilling performance in "Before I Hang" than in any rôle he has ever played before, including that of the monster in "Frankenstein." Evelyn Keyes deserves a share of the praise for turning in a grand performance as the fiend's daughter and credit must also be given to Bruce Bennett and Edward Van Sloan for their excellent portrayals in supporting rôles.

Tuesday

So You Won't Talk (*Columbia*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Joe E. Brown, Frances Robinson, Vivienne Osborne, Bernard Nedell, Tom Dugan, Dick Wessel, Anthony Warde. **Director:** Edward Sedgwick.

Joe E. Brown's first comedy since his serious motor accident, "So You Won't Talk," enables him to play the dual rôle of a timid book reviewer and underworld gang leader, for whom he is mistaken because they look alike. Frances Robinson, lovely young starlet, plays opposite him in her most important rôle to date. Edward Sedgwick, who directed Brown in "The Gladiator," one of his biggest hits, wielded the megaphone on "So You Won't Talk," and Robert Sparks was the associate producer.

Wednesday

Angels Over Broadway (*Columbia*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Douglas Fairbanks, Jnr., Rita Hayworth, Thomas Mitchell, John Qualen, George Watts, Ralph Theodore, Eddie Foster, Jack Roper, Constance Worth. **Director:** Ben Hecht.

Written, directed and produced by Ben Hecht, with Douglas Fairbanks, Jnr., acting as co-producer, "Angels Over Broadway" has been hailed as one of the most unusual productions of the year, not only for its intrinsically meritorious narrative and brilliant direction, not only for its superb cast and scintillant performances, but also for its brooding atmosphere, its splendid photography, its throbbing musical score.

"Angels Over Broadway" presents Douglas Fairbanks, Jnr., who is starred with Rita Hayworth, as a boy who thinks he is tough, but isn't; as a girl out of nowhere, hunting her little niche amid the lights of Broadway; a playwright re-writing their lives; a little man whose heartbreak has all but destroyed him. Together, these four share a strange and wonderful adventure between the dusk and dawn of a rainswept New York night.

WALLASEY LICENCE CHANGES

Wallasey licensing justices last week granted the following licence transfers: Tivoli Theatre, from Frederick Victor Ross to Arthur Keen; Court Kinema, from Christopher O'Connor to Alfred L. Worsnop; Winter Gardens, from James John Lambert (now in the Forces) to Olga A. M. Crompton; Marina Picturedrome, to Richard Farmer.

FILMS SHOW BRIGHTER TENDENCY

A.B.P.C. Issues a Weak Spot

By Our City Editor

THERE have been more features of interest in the kinema share market, in spite of the intervention of the holidays, but business as a whole was of extremely small dimensions.

A.B.P.C. issues were inclined to be dull, with the ordinary 4½d. lower at 4s. 9d. and the 6 per cent. preference 6d. down at 12s. 6d. Moss' Empire preference at 12s. 11½d. weakened by 3½d., while Mde. Tussaud's 1s. deferred fell 1½d. to 4½d.

Elsewhere, the tendency was rather brighter, with Gaumont-British ordinary up 2½d. to 1s. 10½d., and the preference up 3d. at 5s. 3d. General Theatres 6½ per cent. debentures gained £2½ at £80, while Kinemas 5¼ per cent. debentures rose £1 to £81. Odeon debentures were also slightly better at £65½ compared with £64½.

Among the P.C.T. issues the 7½ per cent. preferred ordinary recovered the dividend deducted in the previous week by rising from 8s. 9d. to 9s. 6d., while the cumulative "B" preference improved from 14s. 6d. to 15s. Stoll Theatre Corporation were 1d. better at 10½d.

SHARE MARKET

	Last Week.	This Week.	Movement
African Theatres Ord.	24/3	24/3	—
Assoc. Brit. Pic. Corp. 5/- ord.	5/1½	4/9	— -4½
" 6% Pref.	13/-	12/6	— -6
" 5% Debs.	£77½	£77½	—
A.P.P.H. Ord.	5/1½	5/1½	—
Baird Tele. 20% Pref. Ord. 2/6	-/0¾	-/0¾	—
" Defd. Ord. 2/6	1*	1*	—
Brit. & Dom. Films £1	-/1½*	-/1½*	—
Brit. Lion Pref. 10/-	1/9	1/9	—
Capital & Prov. News 5/-	10½	10½	—
Gaumont British Ord. 10/-	1/8	1/10½	— +2½
" "A" Ord.	7½	7½	—
" 5½% Pref.	5/-	5/3	— +/3
" 4½% New Debs.	£55	£55	—
General The. Prefd.	2/3	2/3	—
" 6½% 1st Mort. Deb.	£77½	£80	— +£2½
Kinemas 5½% Debs.	£80	£81	— +£1
Mde. Tussaud 1/- Def.	-/6	-/4½	— -/1½
" £1 Prefd. Ord.	2/6	2/6	—
Moss Empires £1 Ord.	11/10½	11/10½	—
" £1 Cum. Pref.	13/3	12/11½	— -3½
Odeon 5/- Ord.	4/6	4/6	—
" 6% Cum. Pref.	9/1½	9/1½	—
" 5% Debs.	£64½	£65½	— +£1
P.C.T. 7½% Ptg. Pf. Ord.	8/9xd	9/6	— +/9
" Cum. "A" Pref. £1	15/9	15/9	—
" Cum. "B" Pref. £1	14/6	15/-	— +/6
" Const. 7% Pref.	18/7½	18/7½	—
Sound City (Films) 6% Pref.	7½	7½	—
Stoll Th. Corp.	9½	10½	— +1
Twentieth Cent. 6% Pref.	3	3	—
Union Cinemas Ord.	3	2/3	—
" 1st Pref.	1/7½	1/7½	—
" 2nd Pref.	6	6	—
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

LANCS EXHIBITOR'S LOSSES

Examination of R. E. Dockerty

The public examination of Robert Egerton Dockerty, 22, Elmshurst Avenue, Mapperley, Notts, lately carrying on business at the Empire, Church Street, Eccles, Lancs, formerly kinema proprietor, was held on December 17 at the Court House, St. Peter's Churchyard, Derby, when the debtor stated that his failure had been brought about through losses in connection with the running of a kinema at Bolton and lack of capital.

The debtor's liabilities amounted to £3,494 15s. 3d., and there were no assets. In addition to the kinema at Eccles, the debtor had also run kinemas at St. Helens and Bolton.

The examination was concluded.

J. Goddard has relinquished the managership of the Liverpool branch of British Lion Film Corporation, a position he has held for the last four months. Mr. Goddard has been engaged in the kinema trade for 30 years. He held appointments with the old P.D.C. concern, European Motion Picture Co. (now G.F.D.), Columbia, Warners, and Grand National. He was with Grand National for 18 months before going to British Lion.

John Justin and Sabu in a scene from THIEF OF BAGDAD (United Artists)

New Private Companies

Gerald Freeman Forms Own Unit

£10,000 CAPITAL

Gerald Freeman Productions, Ltd.—Registered December 16. Capital £10,000 in 10,000 shares of £1 each. Film producers, renters, etc. Sidney Sharpe, C.A., is the first director. Registered office: 49, Bedford Row, W.C.1.

Gerald Freeman

Marks Circuit Cinemas, Ltd.—Registered December 23. Capital £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Murray Marks, 55, Westbourne Road, Birkdale, Lancs; Samuel H. Marks, 362, Cheetham Hill Road, Manchester; Phillip Marks, 362, Cheetham Hill Road, Manchester (all kinema lessees). Registered office: 6, St Mary's Gate, Manchester.

Raydag Cinemas, Limited.—Registered December 14. Capital, £400 in £400 shares of £1 each. Objects: Kinema, theatre and music-hall proprietors or agents, etc. Directors are: Wilfred Bernstone, 19, Wellburn Park, Newcastle-on-Tyne; Isadore Caplan, 57, Julian Avenue, South Shields. Secretary: W. Bernstone. Solicitors: Muscat and Silverston, 67, Westgate Road, Newcastle-on-Tyne. Registered office: 69, Blackett Street, Newcastle-on-Tyne.

Equipment (Cinema and Catering), Ltd.—Registered in Edinburgh December 9. Capital, £100 in 2,000 shares of 1s. each. Objects: To carry on business as drapers, furnishing and general warehousemen, goldsmiths, silversmiths, jewellers, electroplaters, electricians, painters and decorators, upholsterers, cabinet makers, shopfitters, etc. The first directors are James Meiklejohn and David R. MacGregor. Registered office: 22, Jamaica Street, Glasgow.

New Theatre (Hull), Ltd.—Registered December 11. Capital, £500 in 500 shares of £1 each. Objects: To carry on the business of theatre, music-hall and kinema proprietors and managers, etc. The directors are: Peppino Santangelo, Cliffe House, Hotham, Yorks, theatre manager (British, of Italian origin); Bernard C. Barton, Swanland Hall, North Ferriby, Yorks; Robert B. W. Linton, 8, Trinity Square, Anlaby Road, Hull, scenic artist. Qualification: One share. Remuneration: As fixed by the company. Solicitors: Davis and Thornton, Middleton Chambers, Lowgate, Hull.

Cleveland Entertainments, Ltd.—Registered December 19. Capital, £2,000 in 2,000 shares of £1 each. Objects: To acquire the Hippodrome, South Banks, Yorks (freehold) and to carry on the business of theatre, music-hall and kinema proprietors. The permanent directors are: Percy S. Glover, "Killearn," South View, Eaglescliffe, Co. Durham, electrical engineer; Harry B. Metcalfe, Holmdene, Hartburn, Stockton-on-Tees, kinema director; Daniel Mulholland, "Fairlawn," Sandy Lane Corner, Billingham-on-Tees, licensed victualler. Qualification: £500. Remuneration of permanent directors: £50 each per annum. Remuneration of other directors: As fixed by the company. Solicitors: Cohen, Jackson and Scott, 22, High Street, Stockton-on-Tees.

J. M. Crawford Cinemas, Ltd.—Registered in Belfast December 11. Capital, £20,000 in 20,000 shares of £1 each. Kinema proprietors. The directors are: Samuel W. Crawford, Dhu Hallow, Jordanstown, kinema manager; Ernest A. Crawford, Dhu Hallow, Jordanstown, kinema manager; John Crawford, Circular Road, Jordanstown, process engraver; David M. Crawford, Dhu Hallow, Jordanstown, kinema manager. Registered office: 52, Castlereagh Road, Belfast.

Mons Millett, Ltd.—Registered December 18. Capital, £1,000 in 1,000 shares of £1 each. Dealers in photographic and kinematographic apparatus, etc. The directors are: Mons Martha A. W. Wild, 6, Ellers Avenue, Bessacarr, Doncaster, Yorks (managing director); Jane Millett, 148, Seedley Flats, Seedley, Salford, Lancs. Secretary: D. Wild. Registered office: 57, Hall Gate, Doncaster, Yorks.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Naborhood Theatres, Ltd., 8, Piccadilly, Mansions, 17, Shaftesbury Avenue, W.1.—A. J. Haggar, of 196, Brigstock Road, Thornton Heath, was appointed Receiver and Manager on November 21, 1940, under powers contained in debenture dated November 30, 1939.

MORTGAGES AND CHARGES

Verity Films, Ltd., Gloucester House, 19, Charing Cross Road, W.C.—Debenture dated November 27, 1940, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Spectator Shorts In West End

Point of View No. 9, "Man or Machine," was chosen to support the Crazy Gang in "Gasbags" at the reopening of the New Gallery.

"Man or Machine" deals with the pros and cons of mass production methods as opposed to craftsmanship, and in these days when war material has to be turned out at great speed and yet must retain the highest standards of workmanship, the subject is of particular interest.

Spectator are maintaining a good record of West End showings—as many as five of their shorts have been running at the same time and continuously seen there during the Blitz. And this at a time when M.O.I. shorts are being given free distribution! On one occasion recently a West End kinema was running two Spectator shorts in one programme, while the same thing has happened more than once in the provinces during the last few months.

Free Blackburn Shows

One thousand two hundred persons are being provided with free entertainment at the Rialto, Blackburn, during the Christmas season. Old age pensioners are admitted free to matinées on production of their pension books, and others to benefit are the limbless ex-Service men, Old Contemptibles, Women's Goodwill Club, Franciscan Convent and Nazareth House. The Rialto, of which J. Hampson Pilkington is manager, celebrated its ninth birthday anniversary last week.

EDINBURGH NOT BOUND BY GLASGOW DECISIONS

Local Delegates Did Not Vote on Wage Question

THE Edinburgh Section of the Scottish Branch C.E.A., at their monthly meeting last week, made it quite clear that any decision as to wages come to at Glasgow would not necessarily apply to Edinburgh.

Dissatisfaction was generally expressed over questions of the A.R.P. agreement, Sunday opening, and the position of exhibitors forced to close because of loss of business as a result of air raids.

Mr. BUNCLE referred to applications made to the Glasgow Section by the N.A.T.K.E. and the E.T.U. for increased wages as a result of war conditions. The applications, he said, were of interest because of the possible reaction in other areas of the result of these claims. They might be quoted as a precedent for the rest of Scotland.

Mr. M'Laughlin said it must be made clear by Edinburgh representatives at meetings of the Scottish Executive and the Scottish branch, whenever matters of this kind were discussed, that Edinburgh would not be bound by decisions on Glasgow questions. The classification of halls in Edinburgh and Glasgow was on an entirely different basis in the respective wage agreements.

J. S. DUNBAR said the position was quite clear. When the E.T.U. question was raised at Glasgow the Edinburgh delegates, appreciating that it was a Glasgow and West of Scotland matter, did not take part in the discussion.

W. H. ALBIN said some of them were interested in halls in the Glasgow area as well as in Edinburgh halls, but Mr. M'LAUGHLIN pointed out that in regard to those halls Mr. Albin was a Glasgow member.

Leaving Without Notice

Mr. BUNCLE said complaints had been made at Glasgow about employees leaving without giving due notice.

TOM BATTISON said this was becoming a very serious matter. They had entered into an agreement on wages and conditions, and it was most unfair that there should be this one-sided practice of leaving without notice.

Mr. DUNBAR said they had the remedy in their own hands. The agreement provided for three days lying money, and that could be retained if proper notice were not given.

Questions were asked whether, if employees were not members of the N.A.T.K.E., and therefore not parties to the agreement, lying money could be withheld.

The Interim Secretary (WILLIAM MARCHBANK) said in his view there was breach of contract if an employee left without notice, and the lying money could therefore be withheld.

Mr. BUNCLE said the E.T.U. application would go to the National Arbitration Tribunal, and satisfaction was expressed at Mr. Dickson's statement that the General Council had agreed to give full support in fighting the case through the Tribunal.

P.R.S. Charges Too High

R. M'LAUGHLIN thought they should send word to the General Council that their view was that having regard to the diminution of business caused by the war the P.R.S. rate ought to be 50 per cent. of last year's.

The CHAIRMAN thought they would be strengthening the hands of the General Council if they let them know they regarded last year's terms as too high in existing circumstances.

Mr. M'Laughlin's suggestion was unanimously approved.

Those K.R.S. Returns

Mr. DICKSON, speaking on the results of air raids, said if a house were destroyed through bombing all contracts were ended, but if a house closed through bad business caused by raids the exhibitor remained liable. The General Council asked members so affected not to fill in the form prepared by the K.R.S., but to submit to the renters an audited statement on business for the past three years.

Several members regarded the position as quite one-sided, and Mr. DICKSON said they had just to get the best terms they could. If a hall kept open despite bad business it would be fulfilling its contracts, but cases had been quoted showing the folly of attempting to carry on.

Mr. M'LAUGHLIN said in a badly-raided area two kinemas might be bombed out of existence, but 50 others might have to close because their patrons were no longer there. The contracts of the bombed houses would be ended, but those of the others would be subject to arrangement with the renters.

T. TIMMINS (Lochgelly) asked what was the position of a renter who could not fulfil his contract through war causes?

Mr. DICKSON said if it was the result of bombing the contract would be void.

A member: Germany has the Gestapo; we have the K.R.S.

Unity on Sunday Opening

Mr. DICKSON said if Sunday opening was asked for in any district by the military, and was likely to be granted by the magistrates, the General Council recommended exhibitors to stand together as a body and endeavour to avoid individuals breaking away and accepting onerous conditions such as had been imposed in some areas.

J. ALLAN BUNCLE, chairman of the Scottish branch, said their branch had reaffirmed its statement that Scottish exhibitors did not desire general Sunday opening of kinemas, but had indicated its readiness to consider applications brought about by war conditions, subject to there being no charity conditions attached. Mr. Bennell's call for joint action by exhibitors in any area where the question was raised had been approved.

Trade Ambulances

The SECRETARY reported that arrangements had been completed for collections to be taken in all houses in the section during the week December 30 till January 4. All the money subscribed would, however, go, as originally planned, into a central fund from which the East of Scotland exhibitors would provide ambulances or supply a fund for other purposes of the British Red Cross.

Against Trade Press Exclusion

Mr. TIMMINS drew attention to the fact that notice of motion had been given by a Glasgow member for the banning of Trade Press reporters from the annual meeting of the Scottish branch. What was the section's attitude to this proposal? Where were they to get their reports from if that sort of policy crept in?

Mr. BUNCLE thought it unlikely that the proposal would be adopted, and Mr. DICKSON said Edinburgh would certainly dissociate itself from the motion.

The CHAIRMAN said they had always got on well with their Trade Press reporters in Edinburgh, and they had every confidence in them.

Raid Warnings

The CHAIRMAN mentioned in regard to air raid warnings that the Chief Constable of Edinburgh had agreed that the public could be informed either by means of a slide, flashed on the screen, or by personal announcement from the stage by the manager, as had been the practice hitherto. Managers had the option of deciding.

Joe E. Brown and Vivienne Osborne in SO YOU WON'T TALK, which Columbia is Trade showing on Tuesday at their own theatre

Bristol Members Told to Ignore K.R.S. Form

A.R.P. AND THE PROBLEM OF THE LOCKED KINEMA

AT the monthly meeting of the Bristol branch strong exception was taken to the form sent out by the K.R.S. in connection with kinemas that have had to close down. The feeling was that many of the details demanded were of a private nature which exhibitors should not be asked to divulge. The meeting therefore advised members not to sign.

After a brief discussion regarding the form sent out by the K.R.S. in respect of kinemas that had been closed down, the owners of which seek relief from contractional obligations, the meeting passed a resolution fully endorsing the action of the General Council, and strongly advising members not to sign the form under any circumstances.

The present position in Bristol, brought about by enemy action, led to a discussion regarding the necessity for amended hours in connection with Sunday opening for the central kinemas.

George Rees suggested that wherever a proposal is being made for Sunday opening, a branch member should report the matter to the officers before anything was decided. The branch should be prepared to give the member any assistance required.

The chairman (F. G. W. CHAMBERLAIN) agreed with the suggestion, and thought that every application for Sunday opening should be placed before the branch for discussion.

The suggestion was embodied in a resolution, moved by MR. REES, and seconded by CAPTAIN BERT RIEGO, which was carried.

S.O. Hours

Another phase of the Sunday opening question was raised by G. H. BLACKBURN, who asked if it would be possible for those kinemas in the centre of Bristol who were now closing about 5.30 p.m. each night to get the hours of opening on Sundays amended so that they could open at 2.30 p.m., which would allow them to get in one full programme at least.

The Chairman said, looking at it from the military point of view, it was in the evenings that soldiers wanted entertainment.

MR. BLACKBURN said the conditions had altered completely since Sunday opening was granted.

A. B. ATKINSON thought they had very little hope of getting the concession unless they put forward a scheme to move back with the clock.

It was agreed that the branch should approach the licensing justices on the matter.

Poaching Alleged

A complaint was received from a member who alleged that another member had taken away one of his operators by offering him higher wages.

The Chairman stressed the seriousness of this practice, and said it was very undesirable that that sort of thing should be going on.

It was decided that the branch secretary should get in touch with the member against whom the complaint had been made.

Unlocked Kinemas

Regarding the suggestion by the military authorities that kinemas should be left unlocked at night so that they would be easy of access in the event of fire, F. A. SEAL pointed out that if the kinema was to remain unlocked it meant that every part of it would have to be left open, otherwise the precaution would be useless. The whole of the house would therefore be open wide to any intruder.

A member said the plan he had adopted was to take the chief warden at the nearest A.R.P. post round the kinema and make him thoroughly acquainted with the interior of the building. He advised other members to adopt that plan, and in addition to the chief warden they could, if they liked, do the same with the chief of the nearest A.F.S. station.

The CHAIRMAN said that if any of them decided to keep their house unlocked they should not forget to inform the police of the fact, otherwise they might find themselves knocked up in the middle of the night.

Emergency Dump

F. G. W. CHAMBERLAIN said that owing to the difficulties which had arisen since the last meeting the officers had not been able to arrange a meeting with the Devon and Cornwall branch representatives to discuss the question of emergency films and dumps and the proposal for a joint deputation to the K.R.S., but they hoped to be able to fix up a meeting after Christmas.

Coun. Mears' Nomination

A letter from the Portsmouth branch reporting the nomination of Coun. Mears for another year of office and asking for the support of the Bristol branch was allowed to lie on the table for the present.

The Annual Meeting

The meeting appointed F. Alan Simpson auditor for the current year, on the proposal of G. H. BLACKBURN, seconded by A. B. ATKINSON.

The date of the annual meeting was fixed for January 21, and members were reminded that all nominations for officers to be elected at that meeting must be in the hands of the branch secretary at least seven days before the meeting.

Reduced Prices for Services

MORECAMBE'S TRIBUTE TO LOCAL KINEMAS

Addressing the annual meeting of the Morecambe Watch Committee for renewal of the stage play licences, Coun. H. R. V. Addenbrooke, manager of the Tower (G.-B.), chairman of the Morecambe Entertainment Managers' Association, said that the local entertainment houses were pleased to give reduced prices for the Forces, whose behaviour was such as to create the most favourable comment.

Local entertainment places were always ready to take any reasonable precautions for the safety and well-being of their patrons. Since the outbreak of war the entertainment managements had not only trained their staffs in A.R.P., but had provided such equipment as the authorities suggested for safeguarding the people.

He also spoke of the improved relations in the last four years between the Watch Committee and the entertainment places and commented that suspicion had given place to co-operation and confidence.

Coun. J. H. Atkinson, chairman of the Watch Committee, said that the inspection of local places of entertainment which the committee carried out left him in no doubt that generally the local entertainment places are all that one could desire. Moreover, there is a genuine and sincere desire on the part of the managements of the entertainment houses in the town to assist to the utmost of their ability in rendering their premises completely free from any danger, however remote.

The committee have not overlooked the fact that managements of places of entertainments have played an important part and have been an asset to the town as far as giving the R.A.F. and military admission at special prices, which has been the means of keeping so many of them from roaming the streets.

The committee were pleased at the way the managements had trained staff in fire service and that they were using every endeavour to make it efficient.

Link up with M. of I. shorts in a gallery of photographs at the Odeon, Wealdstone

A.B.F.D. IN BIRMINGHAM

Associated British Film Distributors, Ltd., notifies a change of address at Birmingham. The Birmingham and Midlands address is 8, Cropthorne Court, Five Ways, Birmingham, 15. Telephone: Edgbaston 1535.

Civil Defence Entertains Children

Four thousand children in Altrincham, Cheshire, between the ages of five and fourteen were entertained to film shows on New Year's Eve.

Every kinema in the town will be used, and the safety of the children to and from the shows will be looked after by members of the Civil Defence Services.

Bolton Watch Committee has transferred the licences of the Palladium Cinema, Higher Bridge Street, from L. G. Gardiner to Alexander S. Harwood, and of the Majestic Cinema, St. Helens Road, from R. W. Johnson to Frank S. Hampson.

LEEDS PROPOSES A C.E.A. WAR EMERGENCY FUND

K.R.S. Closure Policy

ILLEGALITY OF SOME S.O. CONDITIONS

LENGTHY discussions took place at the last meeting of the Leeds C.E.A. on the attitude of the K.R.S. regarding the closure, by war action, of kinemas, and among important points raised was the suggestion that the C.E.A. should institute a special war emergency fund. Criticism of Sunday opening conditions were also voiced and a tribute was paid to the co-operation with the Trade of the Chief Constable of Leeds.

One important point raised was the suggestion that in the case of the closure of one of a number of associated kinemas, the liabilities of the kinema should be shouldered by the other houses. It was pointed out there was no justification in law for this demand, because each of the associated kinemas might have different shareholders, and it was not possible to pay the liabilities of one company with the assets of another. The little fellow was the one who suffered most, for he was told that if he did not sign he would not get any films. The time had come for a showdown, and if he did not get his films some of the Association money should be used to try to help him.

Change of Front

The CHAIRMAN said the K.R.S. had often said they would not interfere with individual trading, but here was an instance when they were trying to do this because it suited them.

Mr. PRODGERS suggested that they were covered by their contracts.

Mr. PRENDERGAST agreed that the renter had a problem, but he thought it would have been solved if the C.E.A. set out a plan at the beginning. He pointed out that they had no machinery or funds to deal with events as they had happened in Sheffield, for instance. The Trade had raised millions for all kinds of things. But they had nothing for themselves when such an emergency happened and there was nothing the C.E.A. could do about it. If they had a fund, help could be given when necessary.

War Emergency Fund

He knew of instances where a few hundred pounds would enable a kinema to be reopened, but the man concerned could not put his hands on the money.

If they had a concerted effort—say, a concert each on a particular Sunday—they could create a fund and by this means help exhibitors in need, and they would be helping the renters, too. It was time they started thinking constructively, for the problem of the other fellow to-day might be their own on the morrow.

The CHAIRMAN further stated that the kinema must play an increasingly important part as the war goes on as a public necessity.

CLAUDE WHINCUP: The K.R.S. has shown itself above the law. They said, "You want films and you can only get them from us." I support Mr. Hopkins that something should be done. We don't want a fight in the Industry, but we must stand up to our position and be prepared for any eventuality.

Evacuation and Closure

Mr. PRENDERGAST: Some co-operative scheme in connection with the problem could easily be established. There is no problem where a kinema is put out by a bomb, but where a kinema was untouched, but the district is affected, or where a time bomb leads to evacuation, these caused the problem for which they had to legislate. People did not always return to the district after evacuation.

Unless something were done in such instances he could conceive that the only thing to be done was for kinemas showing subsequent runs to book week by week.

The Association ought to formulate a plan—they might even attempt to do something from the branch. The K.R.S. motive of trying to help one another was a good idea, but it was only effective if applied on a basis to the whole Trade.

It was mentioned that there would be difficulty in finding the time to ventilate such an important subject in view of the present venues of the General Council meetings.

Mr. METCALFE thought the only real prospect of progress on a matter like this was a meeting with the K.R.S. out of London.

Illegal and Absurd

The progress of the national campaign for Sunday opening is being closely watched by the Leeds C.E.A., which, in the meantime, has been closely examining the conditions imposed by the Sheffield City Council.

C. P. METCALFE remarked that the Sheffield members could be depended upon to look after their own business, but he was particularly concerned with the imposition of conditions as at Sheffield—soldiers being accompanied by females over 16, providing they have a pass—was so absurd.

He did not think any authority had the right to say that only a portion of His Majesty's Forces should be admitted to performances.

The Cinematograph Act allowed them to govern safety conditions and that was all. To say that people in uniform only should go to the pictures, and to say who they should take with them—and excluding the Home Guard—was too stupid for words. There was nothing to fight for if they were going to tolerate this kind of thing.

It was equally absurd to say that kinemas must close at 9.30 and that public-houses and dance-halls could remain open until midnight on Christmas Day.

Police Co-operation

The co-operation of the Chief Constable of Leeds in matters affecting kinemas was mentioned favourably at a later stage of the meeting.

On the suggestion of HARRY HOPKINS it was agreed to send him a letter of appreciation for keeping his promise to consult the Trade on questions which affected them. This was made after a deputation waited upon him following the peremptory order to close kinemas at 9.30.

E. M. RUSH mentioned that he had discussed Christmas Day opening, and raid warnings with the Chief, who received a deputation consisting of Messrs. Metcalfe, Hopkins, Whincup and himself.

It was agreed that slides could be shown, or superimposed on the film—so long as the sound was stopped—for a brief spell prior to the resumption of the pictures.

The only omission desired by the Chief from the suggestion put to him were words advising audiences to remain in the kinema. It is optional whether they make announcements from the stage or use slides.

Later Opening

Feeling was expressed that it would be helpful, particularly on Saturday nights, if kinemas in Leeds and district were allowed to remain open to 10 o'clock, and it was left to Coun. Gummersal to speak to the Chief Constable on this matter.

SOLDIERS' CLUB

Blackpool Gesture

A social and sports club in the café of the Palladium, Blackpool, has been opened for the free use of men of the Services who may be in Blackpool.

"It does not cost the boys a penny to go there," said Harold Worden, J.P., chairman of the South Shore Theatres, Ltd. "It is a token of gratitude for the way it has been possible to trade during the war period."

BRISTOL LICENCE TRANSFERS

The licence of the Ritz, Brislington, Bristol, has been transferred to Edward Valentine Heybyrne, and that of the Park, St. George, Bristol, to W. Parker.

Paul Muni and John Sutton in a scene from HUDSON'S BAY, a spectacular adventure story shortly to be presented by 20th Century-Fox

Marlene Dietrich, Mischa Auer and Broderick Crawford in scenes from Universal's SEVEN SINNERS, which figures prominently in General Films' New Year programme

RESERVATION OF KINEMA MANAGERS

Fuller Outlines Procedure

XMAS AND SUNDAY LABOUR

THE position of kinema managers over 35 years of age was discussed by the Notts and Derby branch who considered a letter from the General Secretary suggesting the procedure to be followed in applying for their exemption.

Members paid a last tribute to two old members—Mr. Beastall, of Somercotes, and Mr. Holbrook (who had died since the last meeting)—by standing for a few moments in silence. J. POLLARD, from the chair, expressed the loss they all felt, and mentioned that Mr. Holbrook, who had been actively engaged in kinema management in the district for many years, ended his days at "Glebelands."

In connection with the reservation of managers of 35 years and upwards, the Secretary (FRED PRIOR) reported the receipt of a letter from the General Secretary.

There still remains a line of approach, stated Mr. Fuller, but the procedure is different. Here the proprietor makes application to the Board of Trade and the grounds for so doing are:—

(1) That it is in the national interest that the kinema remains open.

(2) That the manager occupies a key position.

Under the first heading matters of national interest would be:—

(a) The number of patrons being entertained each week and this contribution to the maintenance of public morale, and the essential need of the kinema for the neighbourhood.

(b) National propaganda work done by the regular showing of Ministry of Information films and other national work of this kind.

(c) The nature of facilities offered and the extent to which they are used by troops is highly important.

"In regard to the manager occupying a key position I should imagine this would necessitate showing that his work is much more than could be done either by a man of over military age, or a woman, and that the withdrawal of the man from the key position would mean much more than inconvenience to the proprietor in finding a substitute. I think it also desirable to point out that the appeals would have to be proved to the Board of Trade.

"The indications given above are generalisations to show the lines on which the subject should be approached, but the Board of Trade would make any decisions and each case has to be proved on its merits.

"Circuits can negotiate on the subject generally, and although we are not definitely informed it would be just as well to commence negotiations with the Board of Trade without waiting until the time when the manager or managers receive their notices to register."

The Mears' Nomination

A letter from the Portsmouth branch stating that they had decided to nominate Coun. H. P. E. Mears for another period of presidency (one year) was received, but it was resolved to take no action in the matter until further developments arise.

Gunfire and Warnings

The SECRETARY intimated that he had communicated with the General Secretary on the question of the position of managers in the event of gunfire being heard and bombs falling without air raid warning, and the General Secretary had advised that under such circumstances managers would be well advised to call the attention of audiences to the matter.

Another Trailer

A further letter was read from the Citizens' Advice Bureau in connection with the showing of a short trailer which had been prepared with a view to notifying the public of the existence of the bureau.

It was unanimously resolved that members be requested to show these trailers, which will be supplied from the secretary's office.

Continued at foot of next column

EXAGGERATED RAID DAMAGE

Manchester Protest to Local Paper

NEXT YEAR'S OFFICERS

The most important business discussed when the Executive Committee of the South and East Lancs branch of the C.E.A. met on Friday, December 20, at Manchester, J. Mather presiding, was a report by Arthur Peel that a newspaper in the branch area was giving quite unnecessary prominence to the damage done to kinemas in air raids.

The secretary (C. Littler) was asked to write to the editor stating that this was bound to have a serious effect on the kinema business, and that other newspapers were treating the subject much less prominently.

General Council Report

Reports from delegate to the General Council and the decisions reached there were received and approved.

Annual Meeting

The Committee decided to recommend at the annual general meeting, which will take place on January 17 or 24, whichever date is convenient, that Mr. Mather be appointed chairman for a second year. Mr. MATHER consented to this action being taken, and will offer himself for re-election.

Christmas Day Labour

The SECRETARY reported that the Nottingham licensing authorities had given permission for kinemas to be open on Christmas Day, and that since the permission was granted he had received intimation from the local secretary of the N.A.T.E. asserting that under the agreement the number of hours allowed for workers to work on Christmas Day was five hours for males and four for females.

He had taken up the matter with the local secretary and had pointed out that the particular clause in the agreement related to Sunday concerts and not the Christmas Day opening, and that if this would appear to be a question of interpretation of the agreement it had already been agreed on both sides that the Conciliation Board should be called together. He had not, however, heard any more of the matter.

General Council Report

Mr. POLLARD, reporting on the last meeting of the General Council, said one of the chief items under discussion was the question of K.R.S. requirements on the closing of kinemas due to enemy action, and stated that a meeting had been arranged with the K.R.S. on the matter. Members were advised, in the meantime, not to sign any form circularised by the K.R.S. in connection with an application without at first communicating with the branch secretary.

Considerable time was also spent, he said, on the question of Sunday opening, and it was understood that contacts had already been made, and that universal Sunday opening and uniformity of conditions was being pressed for.

Mr. POLLARD pointed out that members would be well advised to train as many female operators as possible in view of the conditions under which the younger operators were exempted.

Big Subjects from 20th-Fox

The big new 20th Century-Fox programme includes several to-line subjects from the American and British studios, which may be expected in the immediate future.

Heading the list from Movietone City, Hollywood, are such spectacular subjects as "Down Argentine Way," a big musical with Don Ameche, Betty Grable, Carmen Miranda, and Charlotte Greenwood; "The Mark of Zorro," a romantic drama of old California in which Tyrone Power, Linda Darnell and Basil Rathbone will appear; "Chad Hanna," a picture of epic dimensions in Technicolor, featuring Henry Fonda.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Captain Cautious ... ... (United Artists)—American.	85 min. **(A)**	Victor Mature, Louise Platt, Bruce Cabot.	... Period maritime melodrama, telling of war between America and Britain in 1812. Story obvious, yet confused, but action fast, fights hearty and spectacle effective.	**Obvious star and title offering for the masses and youngsters.**
Fugitive from a Prison Camp (Columbia)—American.	58 min. **(A)**	Jack Holt, ... Marian Marsh, Philip Terry.	... Reformation melodrama, presented on straightforward lines. Star in good form, support adequate and climax exciting.	**Reliable two-feature programme proposition for the masses. Safe for youngsters.**

REVIEWS FOR SHOWMEN

Captain Caution

United Artists. American (A). Directed by Richard Wallace. Featuring Victor Mature, Louise Platt and Bruce Cabot. **7,650** *feet. Release not fixed.*

PERIOD maritime melodrama telling of war between America and Britain in the stormy days of **1812**. It also describes the reactions of a young seaman, whose caution is mistaken for cowardice, and those of his misunderstanding and belligerent girl friend.

But wide as its issues are, the story does not count for much. Neither does the acting. The entertainment springs mainly from the many swashbuckling incidents, all of which are heavily seasoned with slapstick. In short, it is better pantomime than it is adventure melodrama. Obvious star and title action offering for the not too sophisticated.

Story.—The American barque *Olive Branch* is taken by surprise by a British frigate. The Americans do not know they are at war with Britain, and before the mistake is discovered Dorman, the captain of the *Olive Branch*, is killed. Corunna, Dorman's daughter, subsequently takes command and determines to avenge her father's death.

When Dan Marvin, her first mate and lover, wisely advises caution he is promptly branded a coward. Corunna's impetuosity also results in her handing over the command of her boat to Slade, a cut-throat British adventurer. She soon finds herself in trouble, but in the grand finale Dan settles all accounts with Slade and, at the same time, reinstates himself in Corunna's good books.

Acting.—Victor Mature is well equipped physically for the rôle of Dan, but he is a poor actor. Louise Platt overacts as Corunna, but Bruce Cabot makes some amends as Slade. His performance is physically and psychologically true. Leo Carrillo, Vivienne Osborne, Miles Mander and Aubrey Mather do their best to look happy in costume in support.

Production.—The picture, it will be observed, does not show the British in a particularly favourable light, neither does its plot display anything but the obvious, and that not too clearly, yet in spite of its alien sentiment, its unconscious caricature and its confused development, it nevertheless covers its running time with reliable mass and industrial entertainment.

Its secret, or rather its strength, is its sustained action and its colourful, if definitely studio, spectacle. Schoolboy appeal is a foregone conclusion.

Incidentally, the "A" certificate is a laboured technicality. Title and star values further consolidate its ingenuous box-office address.

Points of Appeal.—Fast action, spirited spectacle, rousing fisticuffs, effective technical presentation, juvenile angle, good title and popular stars.

Fugitive from a Prison Camp

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Marian Marsh and Philip Terry. **5,256** *feet. Release not fixed.*

REGENERATION melodrama, illustrating an understanding and courageous sheriff's fight to save the young first offender from himself. Success ultimately crowns his endeavours, but not before he crosses swords with unscrupulous vested interests.

The campaign is of little sociological significance, but obvious as it frequently is, it nevertheless carries punch. Jack Holt and, in a smaller measure, the director see to that. Star values are, of course, obvious. Reliable two-feature programme proposition for the masses.

Story.—Bill Harding, a clean-living young man, is in love with Ann Baldwin, a pretty girl. Ted, Ann's young brother, gets mixed up with crooks and Bill tries to save him. He not only fails, but is framed. Later, the gang is arrested and the innocent Bill is sent to jail with the others.

Jim Lawson, the sheriff, believes that his duty is to cure as well as catch young offenders. He organises a road gang and the boys are put to work. Before long an unscrupulous contractor attempts to wreck Lawson's scheme. The sparks then begin to fly, but everything comes right in the end.

Acting.—Jack Holt contributes a manly performance as the human and understanding Lawson, Philip Terry meets all emotional demands as the unlucky Bill, and Marian Marsh is a pretty heroine. Robert Barrat also convinces as a double-crossing engineer. Minor rôles are adequately filled.

Production.—The reform aspect of the tale occasionally holds up the action without strengthening the drama—there is a tendency towards repetition—but there is more than enough hearty rough-house spectacle at the finish to consolidate mass and industrial appeal. The romantic angle provides popular relief. A vigorous performance by the star and star values remove other doubts. All told, a healthy and hearty programmer.

Points of Appeal.—Straightforward plot, virile and accurate characterisation, popular romantic relief, spectacular climax, good title, and box-office star.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

†*YE OLDE SWAP SHOPPE. American (U). One reel. Release not fixed.*—Coloured cartoon, illustrating the antics of mischievous mice in a general store. Gags clever, action exuberant, and colour work excellent. Outstanding fill-up of its type.

M-G-M

WALDO'S LAST STAND. American (U). **962** *feet. Release not fixed.*—Our Gang comedy, introducing the familiar team of talented children in comedy singing and dancing numbers. Adequately staged and energetically acted. Sound fill-up.

PARAMOUNT

PEGAGOGICAL INSTITUTION. American (U). **700** *feet. Release not fixed.*—Max Fleischer Stone Age cartoon, taking the form of a robust satire on a college education. Animation smooth, but humour forced. Moderate fill-up of its type.

RKO-RADIO

BRITAIN'S YOUTH. British (U). **1,129** *feet. Release not fixed.*—Topical interest short showing how much British manhood and womanhood owe to sport. C. B. Fry, the famous cricketer and diarist, supplies the commentary, and his informal, yet knowledgeable, talk enhances its point, propaganda and entertainment. Novel and topical fill-up for all classes.

†*PUT-PUT TROUBLE. American (U).* **680** *feet. Release not fixed.*—Walt Disney Donald Duck cartoon, photographed in Technicolor, depicting Donald and Pluto's misadventures with a motor-boat engine. Gags exuberant and colour work brilliant. Box-office short.

†*WINDOW CLEANERS. American (U).* **772** *feet. Release not fixed.*—Donald Duck cartoon, photographed in Technicolor, in which Donald and Pluto cross swords with a wasp. Animation, gags and colour photography grand. Box-office short.

TWIN CUPLETS. American (U). Featuring Luis Alberni. **1,836** *feet. Release not fixed.*—Farcical comedy of mistaken identity, woven around the mixing up of twin brothers and twin sisters. Situations familiar, but evergreen. Sound comedy fill-up for the crowd.

BAR BUCKAROOS. American (U). **1,460** *feet. Release not fixed.*—Musical short, featuring Ray Whitney and his band, in which a slight Western tale is introduced to link together music and song. Sound novelty musical fill-up.

† **In colour.**

Victor Mature and Louise Platt star in Hal Roach's CAPTAIN CAUTION (U.A.) the current attraction at the London Pavilion, which is reviewed on this page.

TRADE SHOW OFFERS—DEC., 1940

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Bad Man from Red Butte	General F.D. (Universal)	58 min.	U	5,249 ft.	Johnny Mack Brown, Bob Baker, Anne Gwynne	Good booking of its type with assured juvenile appeal	Dec. 12, 1940	Not Fixed
Bad Man of Wyoming	M-G-M ..	88 min.	U	7,916 ft.	Wallace Beery, Marjorie Main, Leo Carrillo	Excellent popular booking. Great for youngsters ..	Dec. 12, 1940	Feb. 17, 1941
Call of the Wild ..	New Realm ..	52 min.	U	4,800 ft.	Barry Norton, Vyla Von, "Flash"	Best suited to youngsters	Dec. 26, 1940	Not Fixed
Carolina Moon	British Lion (Republic)	61 min.	U	5,750 ft.	Gene Autry, Smiley Burnette, June Storey	Capital Western for the masses, family and juveniles..	Dec. 12, 1940	Not Fixed
Carson City Kid, The	British Lion (Republic)	56 min.	U	5,081 ft.	Roy Rogers, George Hayes, Pauline Moore	Sound outdoor fare for all classes. Very good for youngsters	Dec. 12, 1940	Not Fixed
*Cavalcade of Variety	Butcher's ..	70 min.	U	6,247 ft.	Billy Cotton and his Band, Mrs. Jack Hylton and Her Boys	Attractive light booking for all classes	Dec. 26, 1940	Not Fixed
Christmas in July ..	Paramount ..	67 min.	U	6,031 ft.	Dick Powell, Ellen Drew ..	Very good general booking. Safe for youngsters ..	Dec. 19, 1940	Not Fixed
Come Up Smiling ..	A.B.F.D. ..	64 min.	U	5,868 ft.	Will Mahoney, Jean Hatton ..	Good general booking. Safe for children	Dec. 5, 1940	Not Fixed
*Dad Rudd, M.P. ..	A.B.F.D. ..	83 min.	U	7,357 ft.	Bert Bailey, Connie Martyn ..	Sound light offering for the masses. Good for children	Dec. 12, 1940	Not Fixed
Danger Ahead	A.B.F.D. ..	57 min.	U	5,145 ft.	James Newill, Dorothea Kent	Fair popular hall booking. Good for juveniles.. ..	Dec. 12, 1940	Not Fixed
Date With Destiny, A	Paramount ..	90 min.	A	8,126 ft.	Basil Rathbone, Ellen Drew, John Howard	Outstanding general booking. Not for children ..	Dec. 5, 1940	Not Fixed
Diamond Frontier ..	General F.D. (Universal)	70 min.	A	6,350 ft.	Victor McLaglen, John Loder, Anne Nagel	Reliable "programmer" for the masses. Nothing to harm youngsters	Dec. 12, 1940	Not Fixed
Dr. Kildare Goes Home	M-G-M ..	79 min.	U	7,088 ft.	Lew Ayres, Lionel Barrymore, Laraine Day	Good general booking for all classes. Safe for youngsters	Dec. 19, 1940	Not Fixed
False Evidence ..	Columbia ..	59 min.	U	5,380 ft.	Bill Elliott, Iris Meredith, George Lloyd	Good booking for industrial halls and youngsters ..	Dec. 19, 1940	Not Fixed
*Gasbags	General F.D. ..	77 min.	U	6,910 ft.	The Crazy Gang, Moore Marriott, Wally Patch	Excellent light booking for all classes. Good for youngsters	Dec. 5, 1940	Not Fixed
Girl From God's Country	British Lion (Republic)	65 min.	U	5,846 ft.	Chester Morris, Charles Bickford, Jane Wyatt	Good general booking. Safe for children	Dec. 5, 1940	Not Fixed
Great Dictator, The ..	United Artists	127 min.	U	11,430 ft.	Charlie Chaplin, Jack Oakie, Paulette Goddard	Box-office certainty for all classes and ages. Good for youngsters	Dec. 19, 1940	Not Fixed
Jolly Old Higgins	British Lion .. (Republic)	65 min.	U	5,992 ft.	James, Lucille and Russell Gleason	Excellent general booking. Great for the family ..	Dec. 12, 1940	Not Fixed
Laddie	RKO-Radio ..	70 min.	U	6,280 ft.	Tim Holt, Virginia Gilmore ..	Very good title booking for the masses and youngsters	Dec. 12, 1940	Not Fixed
Law and Order	Columbia ..	57 min.	U	5,161 ft.	Ken Maynard, Beth Marion, Walter Miller	Handy Western for industrial audiences and juveniles	Dec. 19, 1940	Not Fixed
Little Bit of Heaven, A	General F.D. (Universal)	86 min.	U	7,853 ft.	Gloria Jean, Hugh Herbert, C. Aubrey Smith	Obvious money-spinner for the masses, families and youngsters	Dec. 19, 1940	Not Fixed
Long Voyage Home, The	United Artists	105 min.	U	9,406 ft.	John Wayne, Thomas Mitchell, Ian Hunter	Good booking for good and high-class halls. Definitely not for children	Dec. 26, 1940	Not Fixed
Man I Married, The	20th Century-Fox	77 min.	A	6,940 ft.	Joan Bennett, Francis Lederer, Lloyd Nolan	Excellent general booking. Nothing to harm youngsters	Dec. 5, 1940	Not Fixed
Meet the Wildcat ..	General F.D. (Universal)	61 min.	A	5,536 ft.	Ralph Bellamy, Margaret Lindsay, Joseph Schildkraut	Reliable light booking for the majority of halls. Safe for youngsters	Dec. 5, 1940	Not Fixed
Melody Girl	British Lion (Republic)	70 min.	U	6,401 ft.	Johnny Downs, Ruth Terry, Billy Gilbert	Useful two-feature programme proposition, particularly for the family and youngsters	Dec. 12, 1940	Not Fixed
Mexican Spitfire Out West	RKO-Radio	75 min.	A	6,851 ft.	Lupe Velez, Leon Errol, Donald Woods	Excellent comedy booking for the masses. Nothing to harm youngsters	Dec. 19, 1940	Not Fixed
*Neutral Port	General F.D. ..	92 min.	U	8,300 ft.	Will Fyffe, Leslie Banks, Yvonne Arnaud	Excellent general booking. Great for youngsters ..	Dec. 12, 1940	Not Fixed
Pinto Rustlers.. ..	Equity British	60 min.	U	5,600 ft.	Tom Tyler, George Walsh ..	Sound Western offering for the masses and youngsters	Dec. 12, 1940	Not Fixed
Private Affairs ..	General F.D. (Universal)	75 min.	U	6,736 ft.	Nancy Kelly, Hugh Herbert, Roland Young	Attractive two-feature programme proposition. Good for youngsters	Dec. 5, 1940	Not Fixed
Ragtime Cowboy Joe	General F.D. (Universal)	59 min.	U	5,282 ft.	Johnny Mack Brown, Fuzzy Knight, Nell O'Day	Good booking for the masses, family and youngsters ..	Dec. 12, 1940	Not Fixed
Roamin' Wild	Equity ..	60 min.	U	5,400 ft.	Tom Tyler, Max Davidson, Carol Wyndham	Good second for industrial audiences and youngsters ..	Dec. 5, 1940	Not Fixed
Rocky Mountain Rangers	British Lion (Republic)	57 min.	U	5,151 ft.	Robert Livingston, Raymond Hatton, Duncan Renaldo	Good Western booking for the majority of halls. Good for youngsters	Dec. 12, 1940	Not Fixed
Sandy Is a Lady ..	General F.D. (Universal)	63 min.	U	5,760 ft.	Baby Sandy, Nan Grey, Tom Brown	Attractive light booking for all classes. (Good for juveniles	Dec. 5, 1940	Not Fixed
Sky Murder	M-G-M ..	72 min.	A	6,509 ft.	Walter Pidgeon, Donald Meek, Karen Verne	Good popular hall booking. Excellent for juveniles ..	Dec. 12, 1940	Mar. 3, 1941
*Spare a Copper ..	A.B.F.D. ..	77 min.	U	6,930 ft.	George Formby, Dorothy Hyson, John Warwick	Excellent comedy booking for all classes. Great for youngsters	Dec. 12, 1940	Not Fixed
Spring Parade	General F.D. (Universal)	90 min.	U	8,061 ft.	Deanna Durbin, Robert Cummings, Henry Stephenson	Excellent light booking for all classes and ages. Great for juveniles	Dec. 5, 1940	Not Fixed
Stolen Wealth	Columbia ..	60 min.	U	5,466 ft.	Charles Starrett, Iris Meredith, Dick Curtis	Sound booking of its type. Good for youngsters ..	Dec. 19, 1940	Not Fixed
Texas Rangers Ride Again	Paramount ..	68 min.	U	6,151 ft.	John Howard, Ellen Drew, Akim Tamiroff	Very good general booking. Great for youngsters ..	Dec. 12, 1940	Not Fixed
They Knew What They Wanted	RKO-Radio ..	90 min.	A	8,132 ft.	Charles Laughton, Carole Lombard, William Gargan	Excellent general booking. Not for children	Dec. 19, 1940	Not Fixed
†*Thief of Bagdad, The	United Artists	105 min.	U	9,555 ft.	Conrad Veidt, Sabu, June Duprez	Box-office certainty for all classes and ages	Dec. 26, 1940	Not Fixed
Three Men from Texas	Paramount ..	76 min.	U	6,864 ft.	William Boyd, Russell Hayden, Andy Clyde	Good two-feature programme proposition for the majority of halls	Dec. 19, 1940	Not Fixed
*You Will Remember	British Lion ..	87 min.	U	7,867 ft.	Robert Morley, Emlyn Williams, Tom E. Finglass	Very good general booking. Very good for juveniles..	Dec. 5, 1940	Not Fixed

REISSUES

*Big Ben Calling ..	New Realm ..	35 min.	U	3,300 ft.	Leslie French, Mary Lawson, Roy Fox and his Band	Good featurette for the average hall	Dec. 5, 1940	Not Fixed
*Crying Out Loud ..	New Realm ..	61 min.	U	5,600 ft.	Stanley Holloway, Will Fyffe, Mary Lawson	Good star comedy second for the masses and youngsters	Dec. 5, 1940	Not Fixed
*Edge of the World	New Realm ..	61 min.	A	5,600 ft.	Niall MacGinnis, Belle Chrystall, John Laurie	Good documentary re-issue for good-class halls. Nothing to harm youngsters	Dec. 5, 1940	Not Fixed
Rumba	Paramount ..	70 min.	A	6,382 ft.	George Raft, Carole Lombard, Lynne Overman	Obvious box-office revival. Hardly suitable for youngsters	Dec. 12, 1940	Not Fixed

WHAT'S RELEASED IN JAN., 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine." Review Date.
Jan. 27	Babies for Sale	Columbia ..	F. 3569	64	A	5,788	Rochelle Hudson, Glenn Ford, Miles Mander ..	1/6	Nov. 14, 1940
,, 27	Boys of the City	Pathe	F. 3451	63	A	5,657	East Side Kids, Dave O'Brien	1/12, 1/6 ..	Sept. 19, 1940
,, 27	Brigham Young	20th Century-Fox	F. 3508	111	A	10,092	Dean Jagger, Tyrone Power, Linda Darnell ..	1/48, 1/12, 1/6	Oct. 31, 1940
,, 6	Cross Country Romance ..	RKO-Radio ..	F. 3301	67	U	6,147	Gene Raymond, Wendy Barrie	1/6	Aug. 8, 1940
,, 13	Dr. Christian Meets the Women	RKO-Radio ..	F. 3444	64	U	5,986	Jean Hersholt, Dorothy Lovett, Edgar Kennedy..	1/6	Sept. 12, 1940
,, 6	Four Sons	20th Century-Fox	F. 3454	86	A	7,928	Don Ameche, Eugenie Leontovich, Alan Curtis ..	1/48, 1/12, 1/6	Sept. 12, 1940
,, 13	Girls of the Road	Columbia ..	F. 3558	57	A	5,175	Ann Dvorak, Helen Mack, Lola Lane	1/6	Nov. 7, 1940
,, 20	God Gave Him a Dog	Paramount ..	F. 3485	81	U	7,266	Billy Lee, Cordell Hickman..	1/6	Sept. 26, 1940
,, 20	Gold Rush Maisie	M-G-M	F. 3425	82	U	7,369	Ann Sothern, Lee Bowman, Virginia Weidler ..	1/48, 1/12, 1/6	Sept. 12, 1940
,, 20	He Stayed for Breakfast ..	Columbia ..	F. 3565	88	A	7,922	Loretta Young, Melvyn Douglas	1/12, 1/6 ..	Nov. 7, 1940
,, 20	Hired Wife	General F.D. (Universal)	F. 3536	96	A	8,660	Rosalind Russell, Brian Aherne, Virginia Bruce ..	1/48, 1/12, 1/6 ..	Nov. 7, 1940
,, 6	House of the Seven Gables, The ..	General F.D. (Universal)	F. 3065	89	A	7,972	George Sanders, Margaret Lindsay, Vincent Price	1/48, 1/12, 1/6 ..	May 23, 1940
,, 13	I Want A Divorce	Paramount ..	F. 3486	93	A	8,362	Joan Blondell, Dick Powell, Gloria Dickson ..	1/12, 1/6 ..	Sept. 12, 1940
,, 20	Last Alarm, The	Pathe	F. 3434	60	A	5,507	J. Farrell MacDonald, Warren Hull, Polly Ann Young	1/12, 1/6 ..	Sept. 12, 1940
,, 6	Life With Henry	Paramount ..	F. 3490	73	U	6,735	Jackie Cooper, Leila Ernst, Eddie Bracken ..	1/6	Sept. 26, 1940
,, 13	Manhatten Heartbeat	20th Century-Fox	F. 3309	72	A	6,436	Robert Sterling, Virginia Gilmore	1/6	Aug. 1, 1940
,, 20	Murder in the Air	Warner	F. 2818	55	A	4,942	Ronald Reagan, John Litel, Lya Lys	1/12, 1/6 ..	Mar. 14, 1940
,, 13	Mystery of the Wentworth Castle	Pathe	F. 3450	67	A	6,067	Boris Karloff, Grant Withers, Marjorie Reynolds	1/12, 1/6 ..	Sept. 19, 1940
,, 20	*Pastor Hall	British Lion ..	Br.R. 3143	97	A	8,790	Nova Pilbeam, Sir Seymour Hicks, Wilfrid Lawson	1/12, 1/6 ..	May 23, 1940
,, 13	Pride of the Blue Grass	Warner	F. 2766	65	U	5,811	Edith Fellows	1/12, 1/6 ..	Mar. 7, 1940
,, 20	†Return of Frank James, The ..	20th Century-Fox	F. 3510	92	A	8,332	Henry Fonda, Gene Tierney, Jackie Cooper ..	1/48, 1/12, 1/6 ..	Oct. 24, 1940
,, 27	Rhythm On the River	Paramount ..	F. 3614	92	U	8,425	Bing Crosby, Mary Martin, Basil Rathbone ..	1/12, 1/6 ..	Nov. 14, 1940
,, 27	Saturday's Children	Warner	F. 3420	101	A	9,141	John Garfield, Anne Shirley, Claude Rains ..	1/48, 1/12, 1/6 ..	Sept. 12, 1940
,, 6	Sporting Blood	M-G-M	F. 3367	81	U	7,294	Robert Young, Maureen O'Sullivan, Lewis Stone	1/48, 1/12, 1/6 ..	Aug. 29, 1940
,, 13	Strike Up the Band..	M-G-M	F. 3582	120	U	10,759	Mickey Rooney, Judy Garland, Paul Whiteman	1/48, 1/12, 1/6 ..	Nov. 28, 1940
,, 6	Till We Meet Again	Warner	F. 3422	99	A	8,945	Merle Oberon, George Brent	1/48, 1/12, 1/6 ..	Sept. 12, 1940
,, 27	We Who Are Young	M-G-M	F. 3426	80	A	7,183	Lana Turner, John Shelton	1/48, 1/12, 1/6 ..	Sept. 12, 1940

* A British Picture. † In colour.

CARELESSNESS IN PACKING FILMS FOR TRANSIT

NORTHERN ADMISSION THAT CAUSE FOR COMPLAINT EXISTS

UNDER the chairmanship of W. S. Gibson, the Northern Branch met last week and cleared up several matters of local importance. The acceptance of the General Council of the invitation to meet in Newcastle and to attend the branch annual luncheon on January 8 was briefly announced in our issue of Dec. 26.

At the last meeting of the Northern branch attention was given in some detail to the complaint of G. Chester, local manager of RKO-Radio, against the carelessness of exhibitors' operators in the packing of films for return to renters. The burden of his complaint was that films were frequently placed in wrong tins, and that reels belonging to the films of other companies were occasionally included in returns, while reels of his company's films were sent to others.

While realising the war demands had reduced the staffs of exhibitors and had taken some of their most dependable men, he asked the exhibitors to impress upon their operators the necessity of exercising every care in the packing of films since, in common with others, he had now to rely on a junior staff and it was impossible for them to check every film carefully.

In support of this a member intimated that the previous day he had received a Disney cartoon which faded out after four minutes and then continued cheerfully with a black-and-white reel of "Shall We Dance?"

The CHAIRMAN (W. S. Gibson) was disposed to admit that the renters had some ground for complaint and that it was up to the exhibitors to remove it.

Charity Concerts

The meeting agreed to hear the appeal of ROBERT PARKER, chairman of the Northumberland and Durham War Needs Fund's Entertainment Committee, for more loans of kinemas wherein to hold concerts for the raising of funds.

Needs, he said, were not declining, but increasing. A "blitz" might send those needs rocketing. Several members had loaned their theatres, and his purpose was merely to point the need and the example.

His appeal was strongly supported by E. J. HINGE and W. CARR. The response promises to be adequate.

Reserving Managers

In reference to the refusal of the authorities to "reserve" kinema managers of 35 years and upwards, the SECRETARY intimated that there was another line of approach through the Board of Trade. It was not desirable to discuss this publicly; but he would be glad to advise members of the procedure.

A.R. Warnings

Members were advised that, subject to the approval of local Chief Constables, managers could be relieved of the bugbear of having personally to announce reception of air raid warnings. The alternative was the showing of a slide containing the requisite warning.

Those whose projectors lacked the necessary attachment might superimpose the slide on the film, providing that the sound apparatus was silenced and a reasonable interval allowed before resumption of the run.

An Employees' Complaint

The branch formally "received" a letter from the N.A.T.K.E. complaining against "a growing practice of allowing time off in lieu of payment for extra time worked." He asked that the attention of members be drawn to the agreement which provided for the payment for all overtime worked at time and a half rates.

Next Year's President

The SECRETARY reported receipt from the Portsmouth branch of their decision to nominate Coun. H. P. E. Mears for a second year as President of the Association.

With regard to the election of branch officers, it was felt that while the door remained open to further nominations, the meeting decided to nominate all serving officers for re-election *en bloc* at the annual meeting.

Hinge is Essential

Intimating that E. J. Hinge would cease next year to be an *ex officio* member of the National General Purposes Committee, and that his continued membership of that committee was of the first importance to the Industry, Mr. CARR intimated that he withdraw from the position to which he had been elected when Mr. Hinge, as National Vice-President, had relinquished it.

Appreciation of Mr. Carr's attitude was expressed warmly and a decision taken unanimously to nominate Mr. Hinge.

ASHES SPREAD IN FAVOURITE RIVER

Exhibitor's Last Request

Following a memorial service at Halesowen Parish Church the remains of Sidney Bray, the well-known Halesowen and Black Country exhibitor, were cremated at the Perry Barr Crematorium, Birmingham.

Although his death was of a rather sudden character, several of his friends on both the exhibiting and renting sides of the Trade attended to pay their last tribute to him. In addition to the staffs of the Picture House and Lyttleton kinemas, Halesowen, the renters' representatives present included W. J. Coupe (General Films).

In accordance with his wish his ashes were scattered in the river Severn at Bewdley, where he spent many happy hours as a follower of Izaac Walton.

Claire Carleton, star of Republic's GIRL FROM HAVANA, which British Lion will shortly trade show

£12,000 Kinema Gutted at Falkirk

EDINBURGH RUMOUR

No Requisitioning of Kinemas

A rumour circulated persistently in Edinburgh last week that the Playhouse and the New Victoria, two of the biggest houses in the city, had been commandeered by the Army.

It probably arose from the fact that the Waverley Market had been commandeered, and the customary New Year Carnival had to find other quarters. The managements of both houses promptly contradicted the rumour by slides on their screens and by newspaper advertisements.

Little War Time Building

Only two new kinema companies were registered in Scotland in 1940, and the total capital amounted to £600. This compares with 14 companies and a capital of £100,000 the previous year. The new companies were Blair Agencies, Ltd., Blairgowrie, with a capital of £500, and Rialto (Catheart), Ltd., with a capital of £100.

MINISTERS' VISIT TO KINEMAS

LAST Monday evening the Ritz, Main Street, Camelon, belonging to the Camelon Picture House Co., Ltd., which was erected just over two years ago, was gutted by fire. Smoke was seen first coming from the boiler house, and although the caretaker did his best he was unable to extinguish the flames.

The fire brigade were summoned, and after an hour's hard work the fire was under control and extinguished. The Ritz, which was built at a cost of £12,000, had seating capacity for over 1,000.

Ministers in the Kinema

In keeping with the practice of the past few years, in practically every kinema in Glasgow a minister was given five minutes on Christmas Eve to deliver a Christmas message to the audience.

In all theatres the ministers were received very well and the fact that all the leading clergymen in the town were on the job has shown the value which the Church attaches to this important innovation.

Lodge Anima

R.W.M. Willie Bendon is having his first regular meeting on Friday next, January 3, in the Masonic Halls, West Regent Street, at two o'clock. Coming so close after the New Year break he is hopeful that there will be a large attendance of brethren. Several deputations from other Lodges are expected. The First Degree Ceremony will be performed by Bro. D. McCulloch, S.D., and Past Master Bro. J. Reidford.

Stirling Red Cross Result

A recent concert given in the Regal Picture House, Stirling, when Sir Harry Lauder was one of the performers, realised £216 for the Stirlingshire Red Cross Society's Prisoners of War Parcels Fund.

TRIBUTES TO A.B.C. SUPERVISORS

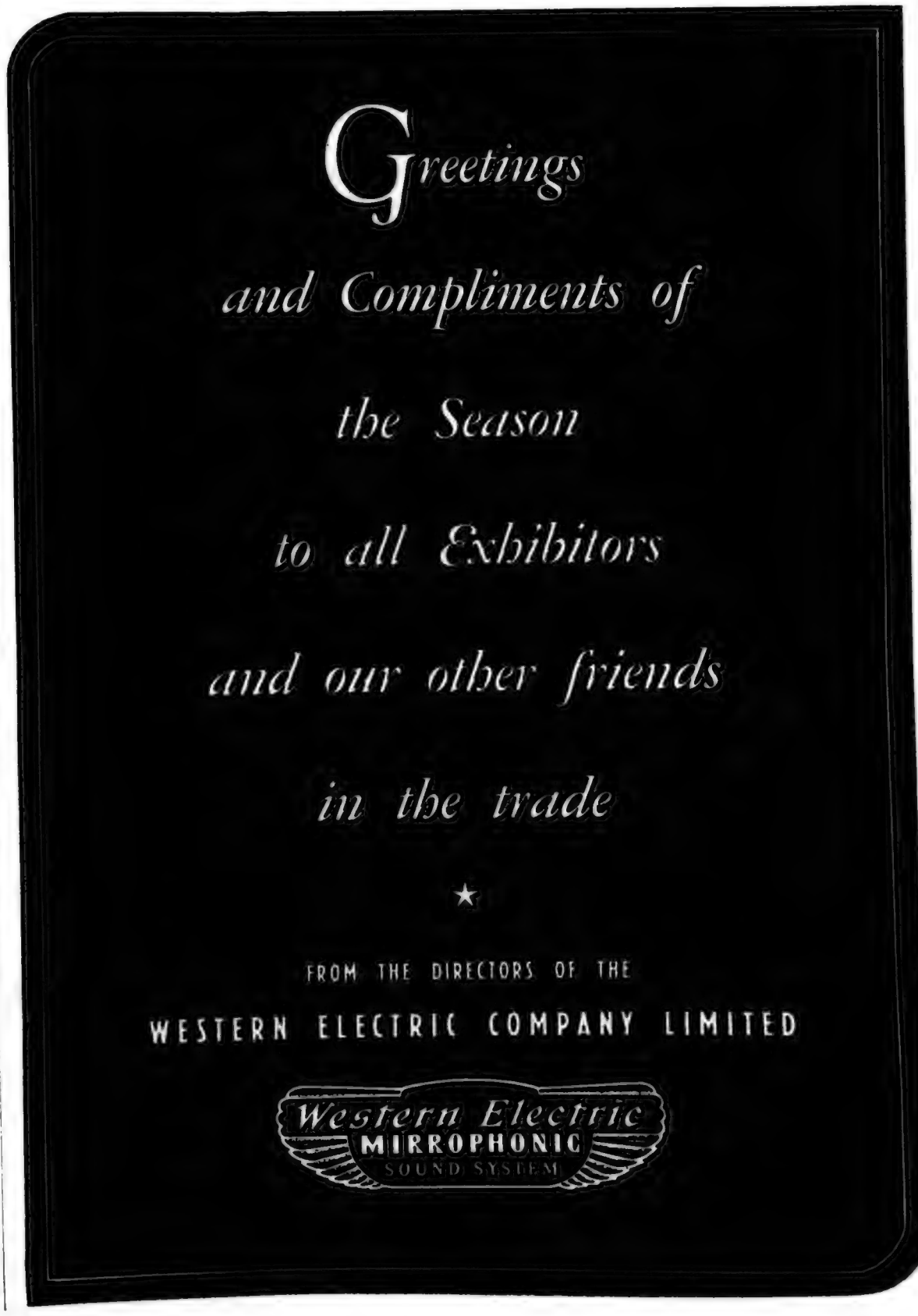
Managers of A.B.C. kinemas in the Liverpool area have presented to P. F. Inkester, area supervisor for the past three years, and Mrs. Inkester, a silver tea service as a token of their esteem. The presentation was made at the Forum, Liverpool, by C. Burns (manager, Gem, Liverpool) in the presence of many of the managers.

Eastern Area Presentation

A pleasant surprise was recently sprung upon W. S. Hudson, Eastern Area supervisor for A.B.C., when he was presented with a canteen of cutlery at the Victoria, Cambridge.

R. Corbett, manager of the Regal, Cambridge, organised the presentation on behalf of his brother managers and assistant managers in the area, and this seasonable gift was made to Mr. Hudson as a small mark of esteem in which the managers under his control hold their supervisor.

Mr. Hudson made a suitable reply and thanked everyone concerned.



E. C. COLMAN

NAMES in the NEWS

A SYDNEY

PATHE MERGER RESULTS —COLMAN JOINS UP—BRISTOL APPOINTMENT—REG. MARKS AT WEALDSTONE—WALKER IN THE SIGNALS

E. C. Colman, first cousin of Ronald Colman, general manager of the Garrick, Southport, has reported for duty in an anti-aircraft brigade, in which he has obtained a commission. Mr. Colman was married this week. He served throughout the last war as a pilot in the Royal Flying Corps and R.A.F.

Mr. Colman has been at the Garrick, Southport, for over four years, and was previously manager of the Regal, Norwood, the Forum, Birmingham, and of Odeon cinemas in London suburbs and the South Coast. Although he volunteered for service at the beginning of the war, Mr. Colman's ealing up papers arrived in the middle of his honeymoon!

J. H. Pilkington, of the Rialto, Blackburn, chairman of the Blackburn Cinema Managers' Association, was one of the luncheon guests at the Mayoral inauguration of Blackburn's Million Pounds War Weapons Week.

Stanley L. Holman, for the past 15 months manager of the Plaza, Plymouth, was presented by the staff, on the occasion of leaving to join the R.A.F., with a handsome fountain pen and diary. **A. W. Shaw** has been appointed manager in his place.

Mr. Shaw, who has been in the business many years, comes to the Plaza from the Royal, Plymouth, where he was the assistant manager for some months.

Gerrard Banks Dale, who has been appointed to the management of the Rex, the new kinema which was opened at Bedminster, Bristol, last week, has been with A.B.C. for nearly three years, his first position being at the Playhouse, Windsor, where he was assistant manager. He was then promoted to the management of the Regal, in the same town, where he remained for a year before taking over the management of the Ritz, Wokingham, from which he went as manager to the Rialto, Maidenhead.

Harry Goodman has joined the Liverpool branch of RKO-Radio (manager N. Wilkinson) as traveller on the North Wales territory. He succeeds F. Winstanley. Of the 21 years Mr. Goodman has been in the film Trade 18 years were spent with the Liverpool branch of Paramount Film Service, latterly as North Wales salesman. He has always taken an active part in Trade social activities on Merseyside.

Reginald Marks, who has succeeded Henry Kerr as manager of the Odeon, Wealdstone, has had 20 years' experience of the kinema business and seen all sides of it, from producing to exhibiting. After beginning his career with W. and F. he went on to found the "Call Sheet" casting agency. During the meantime he owned several theatres himself and was co-director of the Regent, Hayes. On being rejected for the R.A.F. soon after the outbreak of war he joined Odeon and became relief manager of the Regal, Wimbledon. He came to Wealdstone after a brief spell of relief work at the Odeon, Rayners Lane.

Peter Bonus, well-known London representative of United Artists, joins the Royal Navy in a few days.

"Jock" Bain, manager of the Empire Theatre (Kinema), Morecambe, joined the Army last week.

R. Farmer, of the Cinema, Hoxton, has been appointed manager and licensee of the Marina Picturedrome, Seacombe, Wallasey. Previously, he was assistant manager at the Gaumont Palace, Lewisham.

Mrs. L. B. Ferguson, caretaker at the Ritz Cinema, Accrington, for 21 years, was the guest of honour at a dinner on December 6. On behalf of the staff, Harry Greenwood presented her with a statuette and with a leather handbag from the directors.

Arthur Sydney, who relinquishes the managership of the A.B.P.C. Liverpool branch on January 9, owing to taking over by Pathé, has been in charge for the last 11½ years. He started in the kinema Trade nearly 28 years ago, when he was appointed general manager for the Cinema Feature Film Co., in Mount Pleasant. Subsequently he became a director of the company. In 1921 he opened the Liverpool branch of United Artists, and in 1923 transferred to Universal as branch manager. After leaving Universal he handled advertising films for a short time, and then joined Wardours.

For three successive years he has won the silver rose bowl presented by the Liverpool Committee of the C.T.B.F. for the best average collections by renters at Trade shows.

The A.B.P.C. Savings Group, which he has organised for members of his staff and friends, has contributed £225 to the national savings movement. Mr. Sydney celebrated his silver wedding on January 5.

Mr. Sydney was presented with an inscribed silver cigarette-case as a parting gift from his staff, members of which expressed their appreciation of the many kindnesses he has shown to them.

Another A.B.P.C. change is that of Manager **Jimmy McPhie**, of Glasgow. Jimmy and his staff, some of whom have been for over 20 years with the company, are on the outlook for new outlets for their ability and experience.

L. Denton, the popular manager of the Odeon, Cardiff, has joined the Forces. He has been posted to the R.A. (A.A. section). **C. Morley**, formerly of Bristol, is now in charge.

J. H. Baker, who has been manager of the Palais de Luxe (North-Western circuit), Liverpool, since April last, has been called up for military service. Before going to the Palais, Mr. Baker was for four years with Gaumont-British, first as assistant manager at theatres in Liverpool and Chester districts and later as manager of the Empress, Tuebrook, Liverpool. For 18 months from 1933 he was manager of the Queen's, Ellesmere Port, for St. George Cinema, Ltd.

John Winnall, who until recently was general manager of the Royal, Egremont, Wallasey, has succeeded J. H. Baker as manager of the Palais de Luxe (North-Western circuit), Liverpool. Before his appointment at the Royal, Egremont, Mr. Winnall was manager of the Hippodrome Cinema and Majestic Ballroom, Ellesmere Port, and the King's, Little Sutton.

He was in the service of Cheshire Picture Halls, Ltd., of Birkenhead, for two years as manager of the Avenue, Birkenhead, and later as booking manager and circuit supervisor, until shortly after the circuit was taken over by S.M. Super Cinemas, Ltd.

Other positions held by Mr. Winnall, who opened the Cameo, Liverpool, in 1926, were: manager of the Regent, Tranmere, Birkenhead; manager, Capitol, St. Helens; and manager, Palladium, Llandudno, for 5½ years.

Leo Aaronson, manager of the Theatre Royal Kinema, Bolton, for the past ten years, is now Aircraftman Leo Aaronson, having volunteered for the R.A.F.V.R. some months ago. Last week he was called up. Apart from his work for the kinema, he has done a great deal in organising events for the benefit of the troops. He has been an air raid warden since well before the outbreak of war, and his kinema was one of the first to equip an air raid shelter. He has been succeeded by J. Blackburn, previously manager of the Regent.

John Walker, manager of the Odeon, Worthing, since November, 1939, has been called up and is serving in the Royal Artillery (Signals). Starting with A.B.C. at the Forum, Birmingham, he joined Odeon circuit in 1934 and his managerial posts included Kenton, Wealdstone and two years at St. Austell prior to coming to Worthing. At each of these four houses he gained a KINE. Showmanship Certificate for consistently effective publicity. He is succeeded by **Gerald Masters**, from the Odeon, Southsea, who originally held the post of organist at Odeon, Worthing.

D. E. Daniell, manager of the Odeon, West Wickham, has just left that hall to join the Royal Artillery. He is an old friend of the local patrons, for he was manager of the house several years ago when it was the Plaza. Then he moved to a nearby kinema, the Rex, Hayes, but returned to Wickham—replacing Capt. Yapp last April. He is succeeded by Mr. Robertson, formerly with the Bromley and Norwood Odeons.

Week-end brought news of steady progress being made by Manager **Charles Hutchin**, of the Birmingham branch of the Walturdaw Co., and Manager **Bernard Crestwell**, of M-G-M, towards recovery from recent illnesses.

Trade Weddings

DOUBLE EVENT FOR IDRIS THOMAS

Joins Up and Weds

Idris Thomas, who for the past five years has given daily and nightly interludes on the organ at the Empire Kinema, Cardiff, has become a benedict and has also joined the R.A.F.—a real double event! In his place at the organ will in future be found **Norman Shann**, late of the Gaumont, Finchley. Like Idris Thomas, Shann has delighted thousands of people with his organ broadcasts, the first being given at the age of 19 when at the Regal Kinema, Chesterfield.

Miss Phyllis Thomas, for the last 13 years chief cashier at the Scala, Pendleton, Manchester, has been presented with an electric reading lamp on the occasion of her marriage and departure from the staff of the kinema. The gift was handed over by Edgar Flint, manager of the Scala, on behalf of the staff. The Scala is one of the theatres in the J. F. Emery Cinema circuit.

Charles E. Miller, manager of the Odeon, Chester, was married a few days ago to Miss Ethel May Haughton, of "Stella Maris," Parkgate. The ceremony took place at Neston Parish Church. The honeymoon is being spent in North Wales.

Roll of Honour

Auxiliary Fireman Walter Taylor (41), formerly a Clitheroe kinema attendant, received fatal injuries while operating a pump during enemy raids on a North Western Centre. A bomb fragment struck him in the back.

Sunday Opening in the Provinces

EXETER PROTEST AGAINST S.O. CONDITIONS

Dictators at Darlaston.

ST. AUSTELL DEAF TO MILITARY PLEA

A GRADUAL awakening to the unfairness of the arbitrary conditions attached to Sunday opening licences is observed among various local authorities, who are considering the application for a draft order. At Exeter a former Sheriff boldly denounced the view that exhibitors should not receive similar treatment as other Sunday traders.

Exeter is to have Sunday kinemas upon the following conditions:—

The theatres will open for four hours—from 5.30 to 9.30; children under 16 will be excluded; and 9d. seats are to be reserved for members of the Forces, the Home Guard, Special Constabulary and Civil Defence services in uniform or wearing badges or armlets.

W. T. Slader, a former Sheriff (who sponsored the notice of motion), in a reference to the charity clause, observed he considered that no contribution should be demanded from the kinemas on behalf of charities, other than that the minimum required by law, and if 6d. a year was sufficient to meet that requirement he would be satisfied.

"There should be no attempt to bargain with the kinemas, he added. Kinema owners were as much entitled to the prices of their seats as licensed victuallers were to the prices of liquor and tobacconists to the prices of tobacco."

DARLASTON SHELVES DECISION

"Dictators Not Wanted"

"We ought not to be here as dictators of the public, we should not dictate as to whether the people should have Sunday kinemas or not," declared Coun. T. Lowe at Darlaston Council, when the Chairman (Coun. G. W. Partridge) refused to permit any reference to the subject.

Coun. Berry raised the subject on an item in the minutes of the Council in committee a month ago when the proposition to permit Sunday kinemas was defeated by the casting vote of Coun. Partridge.

Coun. Berry now moved reference back to committee because he understood there was certain fresh evidence to hand.

The Chairman: There has been some correspondence with the kinema people which will be taken in committee. We cannot have it read in open council. They ask for it in committee.

From inquiries made following the meeting information from a reliable source is to the effect that J. H. Olliver and his solicitor have asked to restate their case on the basis of a completely fresh application for the Sunday opening of kinemas for the duration of the war.

MILITARY APPEAL REJECTED

St. Austell U.D.C. is Adamant

Notwithstanding an appeal from Col. Lord Vivian, County Welfare Officer, the St. Austell U.D.C. refused to reconsider their former decision and to allow kinemas to be opened on Sundays. Col. Vivian pointed out that it was essential from the welfare point of view to avoid having the troops hanging about the streets with nothing to do.

A. G. Watkins said the soldier had seven nights in the week, on six of which he could go to a kinema if he wished. He contended that the kinema agitation was a business proposition, and that kinema proprietors were not prepared to admit soldiers into the show at a cheaper rate than civilians. This was the thin end of the wedge.

Legion Favours S.O.

A resolution in favour of the opening of kinemas on Sundays was carried, with one dissentient, at a meeting of the Cornwall British Legion at Bodmin.

S.O. Restrictions at Milford Haven

Milford Haven Council decided, on Tuesday, to submit a draft order.

It is proposed that performances shall not begin before 7 p.m. Admission is to be restricted to members of H.M. Forces in uniform, accompanied, if desired, by not more than two civilians.

MILITARY DON'T WANT SUNDAY FILMS

Sunday kinemas have been the subject of correspondence which has passed between the Hoylake Council and the military authorities, the latter having indicated that they do not desire Sunday opening.

The council, at its meeting last week, decided to take no further action in the matter.

3 p.m. Sunday Films

West Bromwich Town Council had before it yesterday (January 1) a recommendation by the Watch Committee that permission should be granted the local kinemas to open from 3 p.m. to 8 p.m. on Sundays. This is in the nature of a six months' experiment.

Gravesend Watch Committee has decided to raise no objection to the holding of Sunday concerts at kinemas for the troops provided that the men are admitted free.

That where payment is to be demanded applications must be considered by the committee.

At a special meeting of Wolverhampton Borough Council it reaffirmed their recent decision to make application to the Home Secretary for Sunday opening.

A month ago the council adopted a similar resolution by one vote, but it was afterwards found to be out of order.

By nine votes to seven—two members abstaining—Hinckley Urban Council decided to apply for a draft Order.

A committee of Clitheroe Corporation has taken steps to provide facilities for troops at local kinemas on Sundays.

The Cranleigh Parish Council has decided to apply for Sunday opening in respect of the Regal, of which F. Sharp is manager.

Blackburn Watch Committee has again turned down a proposal for Sunday kinemas.

Clark Gable and Claudette Colbert in BOOM TOWN forthcoming M-G-M picture

"THE GREAT DICTATOR" ARRIVES IN LANCASHIRE

Chaplin's new film, "The Great Dictator," will be shown concurrently at three Manchester kinemas—Gaumont, Odeon and the Gaiety—next week, starting Monday.

At Liverpool the film will be shown at the Trocadero (Gaumont-British) for a run commencing on January 6.

£13,850 from Sunday Performances

£1,500 DOWN ON YEAR

In spite of the adverse effect of the blackout and possibility of air raids has had on attendances on kinemas on Sunday evenings during the last quarter of the year the Birmingham magistrates at their quarterly meeting to-day (January 2) will be asked to sanction the distribution of £13,850 from the Sunday Entertainments Charity Fund. This compares with £15,275 a year ago, and under the prevailing conditions must be regarded as satisfactory.

While £9,000 go to the city hospitals, the Birmingham and Midland Trade Benevolent Fund will again receive £400. The Birmingham branch of the Musicians' Union and the Variety Artistes' Benevolent Fund and Institution will each benefit by £50.

Over £865 was realised from Sunday opening contributions from Coventry kinemas.

Sunday opening performances in the Bromsgrove area between April and September realised £108.

COLUMBIA TITLE CHANGE

"Freedom Radio"

Columbia announce that the title of their forthcoming British release, "Freedom Radio," produced by Two Cities, which had been changed, will remain unaltered.

Clive Brook and Diana Wynyard are the co-stars and Anthony Asquith directed. The picture is to be Trade-shown by Columbia on January 10.

FORMBY CONCLUDES AT EALING

Varnel Ends on Schedule

PRESTON EXTERIORS

George Formby has completed studio sequences for his latest comedy, "It's Turned Out Nice Again," produced by Michael Balcon and directed by Marcel Varnel at the Ealing Studios. These sequences were finished well up to schedule, freeing Formby in good time for his pantomime at Blackpool. There remains now a week's location shooting at Preston, for which Formby will be able to make the journey without much difficulty.

Elaborate ballroom scenes marked the last week's studio shooting on "It's Turned Out Nice Again," with spectacular dance scenes provided by a troupe of specially picked girls, whose numbers were arranged by Doreen Austin.

Against this background Formby had to get involved in the complications which provide the main theme of the story—how George is duped into purchasing a new and daring material which his slick rival believes to be useless. Buying this material leads George into getting the sack and also into extra domestic difficulties. But the tables are turned when the material proves to be a worth-while proposition after all.

Other scenes filmed during the final week at the studios included sequences with George and his leading lady, Peggy Bryan, on their honeymoon, an extremely amusing part of the story in which the happy pair spend most of their time trying to elude the husband's mother, who has insisted on accompanying them. Elliot Mason appears as the mother, and others in the cast include Edward Chapman, Mackenzie Ward, John Salew and O. B. Clarence.

Associate Producer Basil Dearden, Peggy Bryan, Formby's first leading lady and Marcel Varnel, director, discuss situations in the Ealing production ITS TURNED OUT NICE AGAIN

SECOND PICTURE FOR RKO-RADIO

Brian Desmond Hurst Directing

Production of "Dangerous Moonlight," the latest RKO-Radio British picture, started at Denham on Monday with Brian Desmond Hurst directing. Work was confined to preliminary scenes, but both stars, Anton Walbrook and Sally Gray, were present, as the scenes though are important.

William Sistrom and his staff worked over the holiday (with the exception of Christmas Day) completing preparations for the film to take the floor to schedule. The title, "Dangerous Moonlight," is a tentative one, and Sistrom is expected to announce the final title together with the remainder of the cast within a day or so.

Les Fenton, who recently completed "The Saint's Vacation," is still in London, endeavouring to join the Royal Navy, but so far is having little success. The film is now in its final cutting stages and is stated to be the best yet made in the "Saint" series.

DOG AND DUCK

Harker and Howard at Home

Herbert Mason, assisted by Micky Anderson, is away to a flying start on Twentieth Century's "Once a Crook" at Shepherd's Bush.

Locale is a fully equipped public-house in London's dockland, so built that the camera can nose its way through public bar into saloon, past pin tables and dart boards, through counter flap to the beer handles, on into pub parlour and mine host's living quarters.

Novel film experiment, the teaming of Gordon Harker and Sydney Howard for the first time, is pronounced successful by producer Edward Black. First "rushes" reveal Harker's Cockney quips contrasting hilariously with Howard's cod-like dignity.

Men making the film vote "The Dog and Duck" the perfect pub; it is "open" all day. Unit already behave like "regulars," and Howard and Harker between shots have established their "usual" seats in a bay window.

COFFIN SHIPS

"Atlantic Ferry" at Teddington

"Coffin Ship" was the description of the *Anne of Liverpool*, a sailing ship which appears in "Atlantic Ferry," the Warner Brothers film now in production at Teddington. The unfortunate passengers, treated worse than the cattle on board—for the cattle which are to be sold on arrival in America have to be adequately fed to fetch their price—and already dying like flies in the hell-hole below decks, stand no chance whatever when the Liverpool ship is wrecked in a storm, and of the hundreds who embarked only six or seven survived the terrible journey.

One of the passengers is Charles MacIver, played by Michael Redgrave, member of a firm of shipowners, who disguises himself as an emigrant in order to see conditions for himself. Filled with disgust for the grasping owner of the *Anne of Liverpool* and with pity for his fellow passengers, he determines to put an end to the "coffin ships" and is able to realise his dream of seeing steamships which cross the Atlantic in a fraction of the time taken by the hell-ships.

Valerie Hobson is co-starred with Michael Redgrave with Margaretta Scott and Griffiths Jones heading a fine supporting cast.

GEORGE POCKNALL

Well-Known Cameraman Killed in Air Raid

ON DUTY AS WARDEN

Many in the film Industry will be grieved to hear of the death of George Pocknall. He, in company with two other wardens, were killed instantly by a bomb while on patrol duty in the district in which he lived. He leaves a widow, three daughters and a son.

George Pocknall had been principal cameraman for G.-B. Instructional since the formation of the company and was associated with Bruce Woolfe at Boreham Wood as far back as 1920. His loss will be badly felt as, in addition to being a first-class cameraman, he was an extremely efficient scientific instrument maker, and many were the improvements that were worked out by him to make more efficient the studio apparatus. His last entertainment film was "Mr. Smith Wakes Up."

He served throughout the last war, which left his health somewhat undermined, but he stuck to his job in spite of his disability. He brought to his work a keenness and conscientiousness which, together with his loyalty, was a rare combination in these days. It was this quality of always doing his job to the best of his ability that led to his death. It was his duty to patrol his district during air raids and, scorning to take cover, he carried on until he was killed.

His loss will be keenly felt by his colleagues, who appreciated his many qualities and whose heartfelt sympathy will go out to his widow and family in their tragic loss.

CONCANEN DIRECTOR JOINS UP

John Hudson, director of Concanen Films, has joined the Gunners, and his work in connection with Concanen's new production, "A Nation in Exile" has been taken over by his Canadian-born actress wife, Kay Lewis.

Concanen's first picture, "This is Poland," is being generally released in the United Kingdom on February 3.

Meanwhile a unit is busy shooting exteriors in London on "A Nation in Exile," and it is hoped that work on the floor will start in the near future.

"Connies" Back Again

Connies, Ltd., which has recently occupied temporary premises in St. James's Street, S.W.1, has now returned to 92, Regent Street, W.1. Telephone Nos. are Regent 2531-2 and 4542.

Kinema Auction Benefits Old Folks Fund

When the Mayor of Stourbridge sought the help of Manager A. Whittaker, of the local Danilo, on behalf of the Stourbridge Old Folks Christmas Fund he readily agreed to make an appeal to a Saturday night audience. By a sale of gifts from local tradesmen, etc., in addition to a collection, Manager Whittaker had the satisfaction of raising £15 for the fund during a short interval in the programme.

KINEMAS' CONTRIBUTION TO NATION'S WAR EFFORT

"It's Tough but we Carry On"

continued from page 3

allay possibility of panic within the kinema if a raid followed. It is also designed to prevent a sudden exodus of people in considerable numbers into the streets. Where "Alerts" are frequent the public has shown its appreciation of this solicitude for its welfare by greeting the announcement with cat-calls and whistles, so the oral announcement has been changed in a number of areas to one on the screen.

Where raiding is frequent the public stops away, but as soon as there is a lull back they come.

Kinemas are very safe buildings, and the public prefers to stay inside when a raid occurs during the performance.

Their *sang-froid* is amazing—bombs have dropped inside kinemas during the performance, and the public has waited while they were extinguished and then resumed their enjoyment of the picture.

The public has demonstrated its capacity to look after itself, and although those responsible for their safety must insist that precautions be taken, I would say that the policy of the Ministry of Home Security to interfere as little as possible with the accustomed habits of the people materially contributes to this exhibition of morale. When an Alert is still in progress at the end of the last performance the public is invited to stay until the "All Clear" is sounded. We have kept our kinemas open until the small hours of the morning more than once for one or two people.

Nothing is neglected on our part for the safety of the public.

The "Widow's Cruse"

But do not let me give you the impression that this is the whole of the kinema's contribution to the national effort, to the nation's welfare, huge as that contribution is.

Believe me, we make other contributions! The Chancellor of the Exchequer sees to that. Some of us think he regards us as a "widow's cruse," a bottomless purse. We have had to argue with him about it more than once—but he always gets the last word, although, fortunately, he does not quite take the last penny. — —

But he *does* take quite a few pennies—in fact, these will amount during the present year to something like ten million pounds by way of Entertainment Tax. This is a special form of taxation additional to other forms of taxation with which you are painfully acquainted and to which we are also subjected. We pay with a realisation of its inevitability, such as is doubtless shared by yourselves.

Employment Statistics

Then, the picture theatres give direct employment within their own walls to something like seventy or eighty thousand men and women. The additional amount of indirect employment involved to other industries is difficult to calculate, but it is colossal. All sorts of—perhaps to you unexpected—things go to the equipment and running of a kinema, from carbons to carpets, from celluloid to chocolates, though not much of the latter at the moment perhaps!

Service to the Country

To revert to national service, there is another important contribution made by the kinema which merits a few words. Every picture theatre throughout the Kingdom gives five minutes at each performance to a film supplied by the Ministry of Information. The organisation of this, which was done through the Cinematograph Exhibitors' Association, is in itself a gigantic task. The films, while propaganda, are strictly entertainment, and if you have seen that typical example called "Britain Can Take It" you will agree.

Perhaps to a layman five minutes a performance does not sound much, but as an example of what it really *does* mean, an established circulation not obtainable from any other single source of about 20,000,000 patrons weekly was immediately provided, the cost of which, were this service not voluntarily offered free of charge, would have been at least some £30,000 weekly, or over £1,500,000 yearly.

In addition, there are, especially in these days, many side issues to the social value of the picture theatre. What, for example, would have been the situation in many of the evacuation areas had there been no kinemas to provide an outlet and a safety valve for the thousands of evacuees who were literally "strangers in a strange land," in a place probably unfamiliar in all things but their all-familiar, and I can even say beloved, kinema?

Shelter for the Homeless

I wonder if you know how many hundreds, nay, thousands of poor, unfortunate folk, suddenly bereft of home and stripped of all belongings by the criminal barbarity of a savage enemy, have been given shelter, food and drink by kinemas; how many otherwise temporarily homeless evacuees have there found refuge for a while? These are the things for which those who run picture theatres neither get nor seek honour and glory, but of which the memory stays in the hearts of those who have found succour.

There is another side on which I have not touched and will only mention in passing. That is charity. In normal times there is not, I believe, any other industry which gets so many requests from, or does so much for, charity. No one has ever kept records—and the data would be difficult to obtain—of the amount raised by and from kinemas, but if the figures could be got they would be staggering.

Kinema Capacity

If every picture theatre in the United Kingdom were full at once—I say *if*—over five million people would be seated.

Lancashire has the largest number of kinemas, but London has the largest number of largest kinemas. The Midlands and the Yorkshire areas both have more kinemas than Scotland, and North Wales the smallest number of any part of the Kingdom. I hope the latter fact will not induce anyone here to have visions of building a circuit there, for even if the kinemas are few the wide open spaces are "far between."

Times are Tough

I should not like you to think that the kinema business flows with milk and honey. It is tough—very tough—in places at present, but we carry on with bold and smiling faces. It has always been a marvellously cheap entertainment. Expenses are high and we need the large attendances to meet them that the ordinary man mis-states as a gold mine. It is not cut quite as fine as the London Transport, where the statisticians inform us that the profit comes—or used to come—from every 120th penny ticket sold, but it is of that order. You do not see the empty seats when "blitz" conditions are bad, but we have a great contribution to make to the national effort and we shall continue to play our part until victory is won.

YULETIDE PARTY AT YORK

Novel Presentation

A novel Yuletide party was promoted by Horace Pilling ("Horace"), the organist at the Rialto, Leeds. Contributing a festive stage presentation designed and arranged by Horace himself were artistes taken from the winners of his amateur talent competitions.

Earlier in the week—on Christmas Eve—1,240 children of York Service men and unemployed were entertained at a film show given at the Rialto by J. Y. Prendergast, to whose work the Lord Mayor paid a warm tribute. £120 for Christmas cheer was raised at Mr. Prendergast's kinemas—the Rialto and the Clifton.

Bristol's Sunday Hours

Bristol licensing magistrates have agreed to amend the hours of opening on Sundays in connection with kinemas in the centre of the city to allow performances to be given from 2.30 in the afternoon to dusk.

The only central kinemas holding Sunday opening licences are the New Palace and the Odeon.

LONDON WOMAN EXHIBITOR

Mrs. May Resumes Control at Southgate

W. A. Batt, who took the lease of the New Southgate Coronation in November, 1937, has left London and the film Trade and management of the hall has been resumed by **Mrs. L. R. May**, owner of the hall, which she built nearly 20 years ago on a vacant plot next to an existing hall which she was then running in association with her late husband and Mr. Hopkinson.

Mrs. May, who has been connected with the Trade in various ways for more than 20 years, belongs to a family well known in the florist business, and from 1937 until recently managed a flower shop in Hertfordshire. Her return to active control of the Coronation has been hailed with delight by many local residents, who have known her for long as a result of her former connection with entertainment in their midst.

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C.E.A. AND N.A.T.K.E. AGREEMENT

A Useful Compromise

AN interesting point has been raised in the Manchester and Salford C.E.A. area, where, owing to the Army call-up and other causes, a shortage of second projectionists has had to be met by promotion of thirds to fill the vacant posts. Now, as everyone knows, the proficiency of thirds is a variable quantity. Some youths keen on mechanical matters pick up the technicalities of projection with great rapidity, especially if under the supervision of an able and keen chief. Others remain little more than super-rewind boys.

WHAT is to happen to the wage packet in these circumstances? Correspondence between the branch and T. O'Brien, General Secretary of the N.A.T.K.E., has produced an agreement in principle which seems to meet the justice of the case. If the exhibitor is able to obtain the services of a qualified second operator he is to be employed; if no qualified man is available the third may be promoted to second place, but the time when the full rate of wage for a second operator shall apply is to be left to arrangement between employer and employee.

THERE is, however, a safeguard against any attempt to keep the agreed wages at too low a figure. It is to be not less than two-thirds of the second projectionist's rate, and the date upon which the full rate for the second projectionist grade is to operate must not be beyond nine months from the time that the second projectionist's duties are entered upon. This represents an attempt by the N.A.T.K.E. General Secretary to meet the exhibitor without sacrificing the interests of the employee, although, as he says, he could defend the payment of full wages from the beginning on the grounds that the duties of the grade are being performed.

JUSTLY operated between employer and employee the agreement should work smoothly and meet the situation. It provides an incentive to the youth with limited experience to persevere towards the end of becoming a proficient projectionist, while the exhibitor should watch the lad's progress and not be tardy in paying the extra amount of wages when he is convinced that a good standard of work is being consistently reached. Of course, the concession is only a temporary measure to meet a war-time situation.

TO judge from a paragraph in the American *Better Theatres* films arrive in U.S. projection boxes in worse condition than in England. "Theatre managers," writes T. H. Richardson, 'who without protest permit delivery of films to their theatres, which are so badly smeared with oil, intermixed with dirt, that projection of a good screen image cannot be accomplished, are not dealing justly and honestly with the producer, the artistes' appearance on their screens, or the patrons of their theatres."

J. BENSON.

LABORATORY TECHNIQUE

The Elimination of Hypo

A paper from Kodak in the *Journal of the S.M.P.E.* on hypo elimination states that a hypo concentration of as low as 0.005 milligramme per square inch may cause fading of the image. In the case of hypo elimination by washing, it has been found that an increase in temperature of the washing water from 65 deg. to 80 deg. F. almost doubles the quantity of hypo removed; however, a temperature of between 60 deg. and 70 deg. is recommended, in view of the danger of swelling and softening at higher temperatures.

Experiments have shown that definitely alkaline peroxide solutions will oxidise sodium thiosulphate completely to sulphate, and the study of alkalies in hypo elimination has shown that ammonia is the most suitable alkali for this purpose. Three solutions, containing 500, 250 and 125 cc. of 3 per cent. peroxide per litre with 10 cc. of 28 per cent. ammonia were compared. After negatives have been washed for 10 minutes, they should be bathed in an 0.3 per cent. solution of ammonium hydroxide (100 cc. of 28 per cent. ammonia per litre) for three minutes, and then washed for two or three minutes. Accelerated aging tests show that the fading of emulsions treated with such a bath is negligible.

TECHNICAL PROGRESS DURING A YEAR OF WAR

By R. H. CRICKS, F.R.P.S.

AFTER fifteen months of war—half of that time the fiercest war in the world's history—in which every nation is intimately concerned, one might have expected that our own Industry would have been overshadowed, and technical progress in it non-existent. It is gratifying to find this is by no means the case; nor do we have to look only to America for technical advances—even in this country there is quite a number of developments to chronicle.

Starting logically at the photographic end of the Industry, chief attention has been paid to the question of emulsion grain. Fine-grain recording stocks have been produced by Kodak and Dupont, which, it is claimed, permit of much cleaner recording in the higher frequencies[1]. In the picture, fine grain is of importance primarily in the sub-standard field, and this has been the subject of close study by the Berndt and Maurer Corporation[2]. Methods of assessing graininess have been discussed by Olaf Bloch[3] and by the California Institute of Technology[4].

Two alternatives to the existing silver emulsion coated upon a cellulose base have been suggested. The idea of using metal for the base is very familiar, but it has received fresh impetus by some experiments made in America by the Taylor-Sloane Corporation; projection is, of course, by reflected light. Using a special alloy, in strips only half the thickness of the usual film, they find that a 1,000-ft. reel of 35-mm. film weighs only 6½ lb.[5].

The second proposal, which emanates from two Swedish scientists, is to make use of "Cellophane" impregnated (not coated) with light-sensitive material of the diazo type[6]. Chemists assert, however, that such materials can never have the speed even of a bromide emulsion, and are unlikely to be suitable for the production of kinematograph films.

Optics

In optics, the one outstanding development has been the commercialisation of non-reflecting lens surfaces. Originally a British discovery, it has been developed in America, and has been used both for camera and projection lenses. The greatest advantage, in the writer's opinion, is not the increased transmission of light, but the reduction of stray light, resulting in improved contrasts. Two distinct processes are used: either a superficial coating or tarnishing of the glass surface, or a corrosive process which destroys certain of the refractive properties of the glass surface, in either case the optimum refractive index of the surface being the square-root of that of the glass itself[7].

Studio Equipment

In the studio there is only one new camera to mention, that perfected by the Twentieth Century-Fox studios. The feature of its design seems to be that the whole of the camera swings on the shutter axis for focusing, the film aperture being replaced by ground-glass. A noise level without a blimp 2 db. lower than that of the average camera in a blimp is claimed[8].

Two ancillary pieces of studio equipment worthy of mention are the M-G-M camera crane, which gives wide range of movement, with silence and ease of operation[9]; and a new treadmill developed in the Paramount studios[10]. In studio lighting, we have to go to the television field to find any outstanding development: in the N.B.C. television studios units have been built up of varying numbers of 500-watt tungsten lamps with silvered bulbs[10].

The standard of process work in recent British productions seems to have improved. One might have expected that the difficulties of war time production would have resulted in the evolution of new methods of process work having as their principal object economy in working. No such advances have occurred, and the only development that has been recorded in this country is a method, used at the G.-B. Studios, which appears to be of dubious value, of reducing the "hot-spot" on a back-projection screen by frosting the centre of the condenser[11]. The triple background projector evolved in the Warner Studios, primarily for use with Technicolor, certainly cannot be classed as a means of economy, although doubtless valuable in securing enhanced realism[12].

Sound Recording

The usual crop of developments in regard to sound-on-film recording is much reduced in the past year. Most notable perhaps is the work of the Bell Laboratories on stereophonic recording and reproduction, their system employing three separate sound tracks on the film, together with a fourth control track; in the auditorium, these are speakers are arranged in positions corresponding to those of the microphones in the studio[13] (see illustration). RCA are reported also to be working on the same subject, but along rather different lines, and their process has been employed by Disney for his latest full-length film.

The advantages of ultra-violet recording[14] and of the push-pull track[15] as applied to the variable-density system have been explored by E.R.P.I. The proposed push-pull track occupies double the usual width, in which respect it resembles the variable-area track recently demonstrated in this country by Norman Leevers[16] and in America by RCA[17].

1, J.S.M.P.E., 1/40, pp. 3, 12; 2, J.S.M.P.E., 11/40, p. 437; 3, J.B.K.S., 7/40, p. 127; 4, J.S.M.P.E., 3/40, p. 279; 5, International Projectionist, 7/40, p. 19, 8/40, p. 10; 6, Sciences et Ind. Phot., 2/40, p. 17; 7, J.S.M.P.E., 7/40, pp. 3, 89, 5/40, p. 459; 8, Amer. Cine., 9/40, p. 396; 9, A.M.P.A.S. Bull., 2/40; 10, J.S.M.P.E., 9/40, p. 268; 11, KINE. WEEKLY, 25/7/40, p. 22; 12, J.S.M.P.E., 3/40, p. 252; 13, J.S.M.P.E., 6/40, p. 606; 14, J.S.M.P.E., 6/40, p. 614; 15, J.S.M.P.E., 5/40, p. 473; 16, J.B.K.S., 1/40, p. 12, 10/40, p. 166; 17, J.S.M.P.E., 5/40, p. 473.

Continued next week

THIS WEEK'S PROJECTION PICTURE

Speaker system for stereophonic sound at rear of auditorium. *See column 4.*
(Courtesy Better Theatres)

PUBLICITY
TRY
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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

"ADAPTABILITY" has had to be the showman's middle name during the year just passed. From brilliant lights and big colourful displays he has been obliged to operate on a much smaller and less illuminated stage in his exploitation. It has meant being obliged to

"—compress his all in little
Make a strange art of an art familiar."

And upon the whole he has done well. The year that lies ahead demands a continuance of this "strange art" in the hope that by the time 1942 arrives he may be allowed to work on a more expansive canvas.

To all those who are thus carrying on, The Showman wishes a less-disturbed New Year with good pictures, fewer restrictions, large and satisfied audiences, and the Company of Showmen certificate as a prized exhibit in the foyer.

THE Trade seems largely to have lost the habit of its originators—catering extensively for the youngsters in the knowledge that children often bring along their elders. This has been particularly noticeable of late at the Christmas season, traditionally the occasion for putting on cheery shows for the little ones—pantomimes, circuses and so on. Programmes suitable for juveniles have been noticeably absent this Christmas in London and it was specially pleasing, therefore, to find that "Pinocchio" was being shown at the Coronation, New Southgate.

The release of this Disney cartoon, which is eminently suitable for children of all ages, coincided, unfortunately, with the beginning of the blitz, and it is doubtful whether it enjoyed as wide an audience in the Metropolis as it would otherwise have drawn. The booking of such a picture for the festive season at this small hall, therefore, can be acclaimed as a fine piece of showmanship and strategy. I noticed that the foyer was appropriately decorated with strings of fairy-lights, the shades of which had miniature scenes from Disney cartoons, past and present.

Christmas Tree Showmanship

LITTLEPORT has in its name the suggestion of Christmas social festivity limited somewhat by war time economy. John E. Lake, manager of the Regal, whose alert showmanship ideas have been described from time to time in these columns, set himself to celebrate the festival by emphasising the children's side of it.

The town has not only its own children, but a large number of London evacuees as well, and with the aid of the Women's Voluntary Service Committee and the School Teachers' Committee, as well as other townspeople, manager Lake has been able to secure toys, sweets, etc., for a gigantic Christmas tree set in the foyer, from which on Monday last presents were distributed to the children.

John Lake's Christmas card to The Showman, a cheque drawn on the Bank of Good Fortune for 365 Happy Days, entirely deceived the clerk who opened the KINE. post, who promptly passed it on to the accounts department which soberly passed it back to us, with the sort of rebukeful look which that very reputable department reserves for "errors and omissions."

Encouraging Temple Worship

I RECORDED recently how C. E. Stead, of the North Finchley Odeon, had retained the good will of members of his former Mickey Mouse Club (now temporarily inactive) and at the same time cunningly advertised a forthcoming 20th-Fox film by presenting the youngsters with souvenir portraits and trinkets bearing the sunny features of Shirley Temple. He has now followed this up astutely by issuing many hundreds of 1941 calendars with Shirley's happy little face on the front and a seasonable message from himself to his young friends on the back.

There can be little doubt that most of these calendars (which are printed in full colour) will hang on bedroom walls and elsewhere in the homes of his young patrons, thus serving as a reminder of the hall throughout the year. It is interesting to note, by the way, that each tear-off leaf has at the bottom an aphorism or quotation of an inspiring kind.

Mr. Stead's latest charitable effort is on behalf of the fund started by the Mayor of Southgate to give a party to the little "blitz" sufferers of the district—some of them natives, others evacuees from other districts. In the foyer of the Odeon stands a large Christmas tree, and mothers entering the hall are invited to hang a present of some kind on the tree to be given later to the tiny sufferers from foreign hatred. This, besides giving immense pleasure to the recipients of the gifts, is bound to engender much good will among the public in the district—a factor not without advertising value.

Display at the Dominion, Harrow, where manager Raphael ran a competition in connection with THE LADY IN QUESTION (Columbia)

Two "Cards" in a Plane

A NOVEL foyer item at the Empire, Alfreton, Derbyshire, for "The Flying Deuces" (RKO-Radio) was contrived by Bert Gordon Smith from wood and cardboard already once used. This was in the form of an aeroplane, and in the cockpit were fixed cut-out figures of Laurel and Hardy. A novel touch was the placing of two playing cards—a deuce of clubs and a deuce of spades—on the model 'plane, which was suspended from the ceiling.

For "Music in My Heart," manager Gordon Smith ran a crooning competition for civilian and Forces and child competitions with small prizes, and community singing, with the manager as compère.

"We've got to beat the blitz, and the black-out somehow," he comments.

On the Crest of the Wave

AN interesting competition in connection with the screening of "The Lady in Question" is being held this week at the Dominion (A.B.C.), Harrow. Manager Raphael has secured the co-operation of the Eugène permanent wave specialists, and sixteen valuable and useful prizes are being presented, with a lady's bicycle as the premier award, and perfumes among the minor prizes. The lobby display is artistic and includes some very fine photographs of different styles of hair-dressing, and these form the subject of the competition. A huge display in the 85 ft. wide vestibule, with decorations in Dennison crêpe, is very attractive.

In addition, the film publicity is set out in arresting fashion. Already there has been a very big demand for the leaflets which contain the photographs, and the manager is confident that excellent business will result from this effort in publicity, which is so difficult in these times. The chief attraction from the exhibitor's point of view, I was assured, is that the total cost of the display is *nil*, as all prizes were given by the Eugène Co. and local dealers.

A Model Convoy

A NAUTICAL atmosphere of the right type was created by A. L. Neighbour, resident manager of the Odeon, St. Austell, when showing "Convoy" (A.B.F.D.).

It was produced by a vestibule display consisting of a set piece measuring 8 ft. by 4 ft. 6 in., showing 24 models of merchant ships with balloon barrage guarded by destroyers and submarines, all the ships being on a realistic base representing the sea.

Arranged around the set piece were various scale models ranging from Nelson's *Victory* right through to the present-day motor-torpedo boats and cruisers. All the models were to scale and made by a local 16-year-old boy, and they naturally caused a great deal of interest.

The display was, of course, tied up with suitable wording to the picture.

Wealdstone War Gallery

IT has always been a good principle of exploitation to draw attention when deserved to the "short" when that short contains some element having an angle upon which public interest can be focused. Interest film, scenic or newsreel—it matters not.

An example of this happy exploitation is given in the illustration on another page which shows how Henry Kerr, of the Odeon, Wealdstone, collaborated with the Ministry of Information in the creation of a picture gallery of war photographs under the title of "How We Are Winning the War."

These had their value in drawing attention to the M.O.I. five-minute shorts and served to enhance the prestige of what might otherwise be regarded as a fill-up to the programme.

No Man's Land at Bristol

A FOYER chair in which "sat" a dressing gown enveloping a white shirt, from which collar and tie and cuffs peeped out, with dress trousers and shoes at the nether end, was the form of publicity adapted by J. E. Wyard, manager of the Globe Picture Theatre, Laurence Hill, Bristol, for "The Invisible Man Returns." Bandages draped carelessly about the figure completed the display with showcards and stills as flanking items.

The display, effective because of its simplicity, played a big part in securing patrons during the run of the film.

Lucky Partners in Life

EVERY town has its old couples whose lives contradict the impression that the Divorce Court is the inevitable end of youth's romance.

D. Norden, manager of the Gaumont, Watford, exploiting "Lucky Partners" (RKO-Radio), arranged with his organist, Louis Nordish, to build a musical interlude round the lives of a well-known Watford couple, locally known as Darby and Joan, who are also regular patrons of the theatre.

These were indicated as a fine local example of a "lucky partnership," and their life story was delineated in music (starting with "When You and I Were Seventeen" and ending on "My Old Dutch"). Special photographs of them in their home were secured, made into slides to illustrate the organ presentation.

The scheme has aroused much interest and drew attention to the film in the best way, and local newspapers have devoted quite a bit of space to it.

PATENTS AND TRADE MARKS.

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

FOR FEB. 3, 1941, RELEASES

Compiled by A. W. Owen

"GASBAGS"
(General F.D.)

CERT. U. 6,950 ft. Reg. No. Br.O.R.3640. Reviewed in KINE. December 5, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—The Crazy Gang.
ATMOSPHERE.—Spectacular war-time extravaganza gagging and lampooning the Nazi leaders and everything their system represents.
ORGAN.—"Manhattan Masquerade," Novelty Entr'acte (Walsh Holmes), with adaptation from the piano-solo arrangement.
NON-SYNC.—As organ, recorded on Brunswick O.151 by Paul Whiteman and concert orchestra.

"FLIGHT ANGELS"
(Warner)

CERT. A. 6,615 ft. Reg. No. F.3403. Reviewed in KINE. September 5, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Virginia Bruce, Dennis Morgan, Wayne Morris.
ATMOSPHERE.—Comedy-drama with a commercial aviation background. Most of the action is in frivolous vein, and concerns the training and petty jealousies of air hostesses.
ORGAN.—"If I Only Had Wings" (F.T.) (Walsh Holmes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Rex 9885 by Oscar Rabin and his Band.

"THE GREAT PROFILE"
(20th Century-Fox)

CERT. U. 6,374 ft. Reg. No. F.3509. Reviewed in KINE. October 31, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Barrymore, Mary Beth Hughes, Gregory Ratoff, John Payne.
ATMOSPHERE.—Crazy comedy, a Thespian rag, turning on the alcoholic escapades of a temperamental, irresponsible Shavespearean actor, proving the old saying that "When the drink goes in, the truth comes out."
ORGAN.—"Down Among the Dead Men" (Bosey-Hawkes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.4381 (Stuart Robertson and male quartette).

"QUEEN OF THE YUKON"
(Pathé)

CERT. A. 6,546 ft. Reg. No. F.3610. Reviewed in KINE. November 28, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Bickford, Irene Rich.
ATMOSPHERE.—Melodramatic story of life in the Yukon in the old days when gold was plentiful, based on Jack London's famous novel.
ORGAN.—"Petit Suite de Concert," Coleridge-Taylor (Hawkes), No. 1, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2357 (London Symphony Orchestra).

"THE GOLDEN FLEECING"
(M-G-M)

CERT. A. 6,105 ft. Reg. No. F.3517. Reviewed in KINE. November 7, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Rita Johnson.
ATMOSPHERE.—Comedy-burlesque of gangsterdom, with financial asides, portraying the embarrassment of a simple insurance clerk who mistakes a gangster for a big business man and sells him a heavy insurance policy.
ORGAN.—"Gold and Silver," Valse, Lehar (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8797 (concert orchestra), or by Al. Bollington (kinema organ) on H.M.V. B.D.639.

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When the curtain went up, an usherette was discovered sitting on a rostrum on the stage holding a big property key. Manager Ellis then told the audience details of Mr. Rayner's career when he came on the stage and was presented with the key as being the key of the organ. Mr. Rayner then went to the console and the interlude was opened with four spot tickets in various parts of the house. This was done by the usherette reflecting a light from the spot by a mirror amongst the audience, and when the organ stopped playing the person whom the light was shining on received a complimentary ticket. The presentation went well every evening, and resulted in an illustration in the *Yorkshire Evening Press*.

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EXPERIENCED Kinema Managers required, age between 40-55 or exempt from military service. All applications will be treated with every confidence.—Full details and, if possible photograph (not returnable) to Personnel Department, The Granada Theatres, Ltd., 3c, Golden Square, London, W.1.

MANAGER, EXPERIENCE OF OPERATING AN ASSET, STATE AGE, COPY REFERENCES AND PHOTO, SALARY REQUIRED. COMMODORE, ORPINGTON, KENT. 'PHONE: 1000.

SECOND Operator. State age, experience, salary required. Commodore, Orpington, Kent. 'Phone: 1000.

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KINEMATOGRAPH Engineer (reserved), with experience of all systems, required for responsible position in expanding company; salary, £250 per annum.—L., Box 660, Kinematograph Weekly.

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OPERATOR REQUIRED FOR COUNTRY KINEMA; GOOD WAGES.—K., BOX 659, KINEMATOGRAPH WEEKLY.

SECOND Operator, over 20, required for supertkinema in South-West coast town.—Write, stating experience, and salary required, M., Box 661, Kinematograph Weekly.

WANTED, an experienced Second Operator for kinema in a safe area.—Apply, S., Box 668, Kinematograph Weekly.

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MANAGER desires change; experience large and small circuit; bonded; go anywhere.—R., Box 642, Kinematograph Weekly.

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PROJECTIONIST, over military age, seeks position as Second in small or large hall; competent in all branches.—Write, X., Box 648, Kinematograph Weekly.

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SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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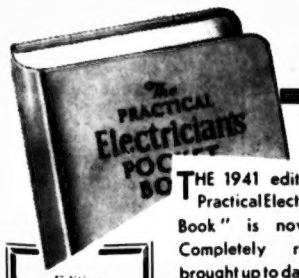

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., Jan. 2	2.15 p.m.	G.B. Private Theatre	Seven Sinners	General F.D. ...	Marlene Dietrich ...	—
Fri. .. 3	2.15 p.m.	G.B. Private Theatre	The Man at the Gate	General F.D. ...	Wilfrid Lawson ...	—
Mon., .. 6	10.30 a.m. & 2.30 p.m.	Own	Before I Hang; Pleased to Mitt You.	Columbia ...	Boris Karloff ...	—
Tues., .. 7	10.30 a.m. & 2.30 p.m.	Own	So You Won't Talk; Scottish Symphony.	Columbia ...	Joe E. Brown	—
Wed., .. 8	10.30 a.m. & 2.30 p.m.	Own ...	Angels Over Broadway; The Timid Pup.	Columbia ...	Douglas Fairbanks, Jnr.	—
Thur., .. 9	11 a.m.	Private Theatre	The Quarterback; Way Back When Women Had Their Weigh; Popeye Meets William Tell.	Paramount ...	Wayne Morris ...	—
.. .. 9	10.30 a.m. & 2.30 p.m.	Own	The Tree of Liberty; Screen Snapshots No. 86.	Columbia ...	Cary Grant	—
Fri., .. 10	10.30 a.m. & 2.30 p.m.	Own	Freedom Radio; A Peep in the Deep.	Columbia ...	Clive Brook	—
BIRMINGHAM						
Fri., Jan. 3	10.30 a.m. ...	Scala	All This, and Heaven, Too ...	Warner	Bette Davis	—
Tues., .. 7	10.30 a.m. ...	West End ...	The Long Voyage Home	United Artists ...	John Wayne	—
.. .. 7	10.30 a.m. ...	Scala	A Little Bit of Heaven	General F.D. ...	Gloria Jean	—
CARDIFF						
Fri., Jan. 3	11 a.m. ...	Empire	The Long Voyage Home	United Artists ...	John Wayne	—
.. .. 3	11 a.m. ...	Park Hall ...	Cavalcade of Variety	Butchers ...	Billy Cotton and His Band.	—
GLASGOW						
Wed., Jan. 8	10.45 a.m. ...	Pavilion	The Long Voyage Home	United Artists ...	John Wayne	—
LEEDS						
Tues., Jan. 7	10.45 a.m. ...	Scala	The Long Voyage Home	United Artists ...	John Wayne	—
LIVERPOOL						
Wed., Jan. 8	11 a.m. ...	Trocadero ...	The Long Voyage Home	United Artists ...	John Wayne	—
MANCHESTER						
Fri., Jan. 3	10.45 a.m. ...	Theatre Royal ...	Cavalcade of Variety	Butchers ...	Billy Cotton and His Band.	—
.. .. 3	10.45 a.m. ...	Gaumont Palace	The Great Dictator	United Artists ...	Charlie Chaplin ...	U
NEWCASTLE						
Fri., Jan. 3	10.30 a.m. ...	Odeon	Three Men from Texas	Paramount ...	———	—
NOTTINGHAM						
Fri., Jan. 3	10.30 a.m. ...	Ritz	A Date with Destiny	Paramount ...	Basil Rathbone ...	—
Tues., .. 7	10.30 a.m. ...	Ritz	North-West Mounted Police ...	Paramount ...	Gary Cooper	U
Wed., .. 8	10.30 a.m. ...	Ritz	Texas Rangers Ride Again ...	Paramount ...	John Howard... ...	—
Thur., .. 9	10.30 a.m. ...	Ritz	Rumba (re-issue)	Paramount ...	George Raft	—
SHEFFIELD						
Fri., Jan. 3	11 a.m. ...	Union Street ...	Cavalcade of Variety	Butchers ...	Billy Cotton and his Band.	—
.. .. 3	10.45 a.m. ...	Central	A Date with Destiny	Paramount ...	Basil Rathbone ...	—
Tues., .. 7	10.45 a.m. ...	Central	North-West Mounted Police ...	Paramount ...	Gary Cooper	U
Wed., .. 8	10.45 a.m. ...	Central	Texas Rangers Ride Again ...	Paramount ...	———	—
Thur., .. 9	10.45 a.m. ...	Union Street ...	Rumba (re-issue)	Paramount ...	George Raft	—

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